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ABSTRACT

Part of a series entitled "Traditional Literature and Folklore in Library and Storytelling Programs," this annotated bibliography was produced by graduate students in the Traditional Literature and Oral Narration class at the University of Hawaii at Manoa. The bibliography is designed to provide librarians and teachers with information about specific topics related to traditional literature and folklore, guidelines for locating additional information, and suggestions for using the myths, legends, and tales in planning storytelling sessions for various age groups. This bibliography is divided into 11 topical sections. Each section contains an introductory discussion of the topic, a list of references, and an annotated bibliography. Many sections also include a guide for exploring related topics and locating pertinent information, as well as ideas for storytelling and educational programs. The sections cover the following topics: (1) "The Hawaiian Aumakua"; (2) "Kamapua'a: The Hawaiian Pig God"; (3) "Folktales of Japan"; (4) "The Fox and the Badger in Japanese Folklore"; (5) "Fables Are for Everyone"; (6) "Scottish Tales of Merfolk;" (7) "The Irish Hero in Folklore"; (8) "West Indian Folktales;" (9) "Eclipses;" (10) "Santa Claus: Man, Myth, and Legend"; and (11) "The Origin of Fire in Myth and Folklore." Three figures are included in the final section. (SD)

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AROUND THE WORLD THROUGH STORIES

AN ANNOTATED BIBLIOGRAPHY OF FOLK LITERATURE

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Honolulu, Hawaii
1988

ABSTRACT

Folk, Judith A., ed. AROUND THE WORLD THROUGH STORIES: AN ANNOTATED BIBLIOGRAPHY OF FOLK LITERATURE. Honolulu: University of Hawaii at Manoa, 1988. (Series: Traditional Literature and Folklore in Library and Storytelling Programs. Judith A. Folk,ed.)

Folklore is a subject of continuing interest to teachers and librarians. Students attending the School of Library and Information Studies, University of Hawaii at Manoa, have compiled a sourcebook on a variety of folklore topics. Each unit in the sourcebook includes information on the topic, an annotated bibliography of recommended folktales, and examples of storyhour programs.

The topics are: The Hawaiian Aumakua; Kamapua'a, The Hawaiian Pig God; Folktales of Japan: The Fox and the Badger in Japanese Folklore; Fables are for Everyone; Scottish Tales of Merfolk; The Irish Hero in Folklore; West Indian Folktales; Eclipses; Santa Claus: Man, Myth and Legend; and The Origin of Fire in Myth and Folklore.

INTRODUCTION

Folk literature and stories from the oral tradition provide a rich and perennially exciting source of material for librarians and teachers. Though a wealth of resources exists, it is often difficult to quickly find relevant information. AROUND THE WORLD THROUGH STORIES was compiled by graduate students pursuing themes of personal interest. You will find a wide variety of topics and styles as each student contributes to a sourcebook that makes folk literature accessible to the working professional.

The contributors found that the material of folklore and oral tradition appeals to all ages. Many stories presented here will probably be familiar to you and your audience. As you pass stories to others, you will be continuing the traditions of oral narration.

The sourcebook is divided into several parts. The introduction and table of contents are followed by various topics, or tale types. Each topic section has been presented by a student in the Traditional Literature and Oral Narration class of Therese Bissen Bard of the Graduate School of Library and Information Studies at the University of Hawaii Manoa Campus during the Fall Semester,1988.

Each selection contains a discussion of the topic, an annotated bibliography, and some suggested story hour presentations. The contributors have experienced both the frustration and then the fulfillment of finding selective information on a topic. Each of us hopes that you also will find this sourcebook enlightening and helpful.

Judith A. Folk
Graduate School of
Library and Information Studies
University of Hawaii 1988

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THE HAWAIIAN AUMAKUA

by
Rosemary Eberhardt

INTRODUCTION

When children in old Hawaii were told stories by their grandparents, a legacy of unwritten fact and fantasy was passed on from generation to generation through an oral tradition. Official bearers of this tradition were storytellers. Honored by society for their great skill of memory and recitation, these storytellers were considered gifted people and were much revered. Their responsibility was to memorize stories accurately for posterity.

The numerous tales and legends covered topics such as human relationships and emotions, nature, divine and semi-divine characters, social mores and structure, animals, heroes and heroines, magic, monsters, and the interaction of humans with the gods and goddesses. Epic legends explained historical incidents and natural phenomena. They became the foundation for many other stories filled with imagination and fact that passed from generation to generation.

Some of the stories told by grandparents were accounts of family experiences. These stories had psychic and universal implications. They told of aumakua, the ancestral guardian spirit. They were stories related to the soul and were more than an intellectual collection of traditional superstitions.

ORIGIN

The origin of the concept aumakua is steeped in the traditional practices and culture of the Hawaiian people. Explanations of earthly mysteries involved the aumakua. The folklore richly reveals the aumakua as legendary beings from whom Hawaiian families trace their lineage.

Hawaii is located in the midst of the Pacific Ocean. Centuries ago the first Hawaiians came in double canoes from the isles of the South Pacific. Hawaiian culture is an ancient one whose history and genealogy reaches back into the mists of mythology. Today, Hawaii's written folklore, which is derived from the oral traditon, reflects the historical, cultural, geographical, and religious aspects of the islands.

THE GODS

Elsewhere, other men conquered new territories to expand their beliefs and to make their history. The Hawaiians, too, created and expanded their own story with respect and reverence for their mighty gods. They believed that they were descendants of gods who controlled their intelligence, strength, talents, and destiny. To not seriously heed a sign or warning from the gods inevitably brought misfortune or ruination to the descendant. Therefore, the Hawaiians prepared themselves by erecting altars and temples for the gods, by daily worship, and by submitting offerings for appeasement. Major gods or akua were Ku, Kane, Kanaloa, and Lono. These were the powerful nature gods. Lesser gods, worshipped as separate entities, were such gods as Kukailimoku, the war god; Pele, the volcano goddess; Laka, the hula dancing goddess; and Maiola, the healing god (Emory 1965, 86).

AUMAKUA

A different order from these primordial gods were the ancestor gods or aumakua. They were semi-divine ancestors and guardians to their descendants. It was believed that an aumakua was someone in the family who had once lived on Earth. This aumakua would guide and come to a descendant's aid when called upon and was treated with respect (Dunford 1987, 47).

The aumakua were beings who had an animal, plant, or mineral form as well as a human form and were capable of changing from one to the other. They were gentle and helpful and not mischievious or demonic. Descendants were prohibited from harming or eating the aumakua's earthly form. To be on good terms with the aumakua, every home had a kuahu (altar). Some households had a simple stone altar in their yard. Altars were also set up in the hale mua (men's house). The hale mua was a place where men, and boys who were old enough, ate with the ancestral gods. During crucial times such as preparation for battle, the head of the household slept near the sacred altar to receive guidance from the aumakua (Hazama 1974, 29).

When a king died, his body was taken to the hale mua and then to the heiau (temple). There, it was hoped, the king's spirit might be diefied and be transformed into an aumakua (Malo 1951, 105).

Altars, temples, and certain stones were capable of being possessed by these gods (Buck 1957, 517). The Hawaiians believed that there was life in the stone. Spirits became a part of the stone by their own choosing or in acting as a guardian for various places. The birthstones found at Kukaniloko on the island of Oahu were stone platforms on which women bore their children. According to tradition, these stones were inhabited by aumakua who had the power to absorb the pain of the birthing mother (Gutamis [1986?], 16).

The bond between human and aumakua was spiritual, but very real to the ancient Hawaiian. An aumakua might appear in dreams and foretell of good or bad fortune, give advice on ways to cure an illness in the family, or solve a personal problem. Aumakua could, either in dreams or in some natural manifestation, warn of coming misfortune (Pukui 1972b, 172). If warnings were not heeded, the aumakua might punish the offender by causing him to be ill. Although the aumakua were not vengeful, they were quick to punish for broken laws, shameful behavior, or irresponsibility (Handy [1965], 617). Daily reverence for these ancestral deities was demonstrated by offerings of special food such as fish, pig, chicken, or taro, and the awa (drink) (Rice 1977, 144). These might be offered as atonement for sins or as gifts. Reverence for the aumakua was passed down, along with the legends, through generations.

A family could have many aumakua, and these aumakua could have several forms. The aumakua could appear as a shark, owl, plover, lizard, eel, field mouse, caterpillar, or various plants and rocks. They could change back and forth from one form to another.

An aumakua could be a caterpillar on land and also become a sea cucumber in the ocean. Likewise a mackerel could become a lobelia plant as its leaves resemble the fish (Pukui 1972a, 36).

The owl was among the oldest of family protectors, expecially in battles. Even in defeat the flight of an owl might show the vanquished where to hide.

The lizard aumakua was not the common gecko or skink. It had a long terrifying body and was seen when fires were lit on the altars. They were guardians of fishponds as well as guardians of the health and welfare of their people (Kamakau 1964, 83).

Most popular of all family guardians was the shark. Fishermen, especially, revered the shark and prayed to the shark aumakua for a good catch (Beckwith 1970, 128).

There were villainous lizards and sharks in the folklore of Hawaii but the aumakua animal forms were not of this genre. It was the hope of the people to join their aumakua after death.

CONCLUSION

The aumakua is an integral part of the relationship between the Hawaiians and their gods within the natural earthly setting. The people relied on the aumakua for daily guidance. Sacramental ceremonies were held to safeguard a firstborn child. When a skillful piece of work was completed a great feast paid homage to the aumakua and consecrated the product for its proper use.

The important role the aumakua played in the lifestyle of the Hawaiian was reflected in the stories that passed from generation to generation. This treasure trove of stories is a rich insight into a people and is a lasting value for generations to come.

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Malo, David. 1951. Hawaiian antiquities. 2d ed. Special Publication 2. Translated by Nathaniel B. Emerson. Honolulu: Bishop Museum Press.

Pukui, Mary K., E.W. Haertig and Catherine A. Lee. 1972a. Nana i ke kumu volume I. Honlulu: Queen Liliuokalani Children's Center.

________. 1972b. Nana i ke kumu volume II. Honolulu: Queen Liliuokalani Children's Center.

Rice, William Hyde. 1977. Hawaiian legends. Bernice Pauahi Bishop Museum Special Publication, No. 63. Honolulu: Bishop Museum Press.

Westervelt, William Drake. 1963. Hawaiian legends of ghosts and ghost-gods. Tokyo: Charles E. Tuttle Co.

SELECTED BIBLIOGRAPHY OF STORY SOURCES FOR ALL AGES

Beamer, Winono D. "Aukele and the Sky Islands." In *Talking Story with Nona Beamer, Stories of a Hawaiian Family*. Honlulu: Bess Press, 1984.

Aukele, youngest son of a great chief, is the favorite of a moo (lizard) aumakua (guardian spirit) who teaches Aukele the secrets of power. Aukele has intricate adventures in epic proportions. Armed with magic accoutrements given to him by his aumakua (guardian spirit), Aukele overcomes great adversities and performs countless feats of courage.

Colum, Padraic. "The Rainbow Princess." *Legends of Hawaii*. New Haven, Connecticut: Yale University Press, 1937.

Laie, the Princess of the Rainbow, is pursued by Aiwohi who would like to marry her. To win over Laie, Aiwohi elicits the help of his five sisters but abandons them when they fail to carry out his plan. In another attempt to win Laie over, Aiwohi sends his fierce dog to capture her. Instead, the dog is thwarted by Laie's guardian, the moo (lizard). Laie marries the Prince of the Shining Heaven but is forsaken by the Prince when he falls in love with Laie's sister, Loheloke.

Lyons, Barbara. "Kaili and the Owl." *Fire and Water and Other Hawaiian Legends*. Rutland, Vermont: Charles E. Tuttle, 1973.

Kaili, a young boy, is captured by the King's warriors to be offered as a human sacrifice to the gods. Kaili's sister, Nailima, calls upon their family guardian spirit, the owl, for help. The owl rescues Kaili from his dreadful fate.

Ne, Harriet. "Kamalo." *Legends of Molokai*. Honolulu: Topgallant Publishing, 1981.

The aumakua (guardian spirit) for the village of Kamalo is the lizard. Because the iao fish resembles the moo, both are protected from harm. A young boy, Puna, befriends the iao fish and places them in his father's fish pond, much to the dismay of his father. When the father removes the fish, Puna is found dead in the pond.

_________. "Kawakiu." *Legends of Molokai*. Honolulu: Topgallant Publishing, 1981.

In the village of Kawakiu lives Pueokea, a beautiful girl, who changes into an owl at night to be with other owls. One day, Pueokea saves her parents from an ill fate and marries a chief's son. Because of Pueokea's story, owls are still revered today and are protected. At night, they are known to help needy wayfarers.

_________. "The Legend of Kepuhi." *Legends of Molokai*. Honolulu: Topgallant Publishing, 1981.

The villagers of Kepuhi live on the western coast of Molokai and are in need of an able leader to succeed their childless Chief who is growing old. The old Chief favors a young man named Keao who rescues Auhea, a beautiful woman, from the ocean. Auhea was sent to Keao by the eel aumakua (guardian spirit) of Kepuhi village. Keao and Auhea marry and have a son who is born with the mark of the eel, the sign that he is the one chosen to become the new chief.

Thompson, Vivian L. "The Champion Spearsman." *Hawaiian Tales of Heroes and Champions*. Honolulu: University of Hawaii, 1971.

Kapunohu, a young man, strikes a bargain with an aumakua (guardian spirit) to allow him to keep the spirit's superior spear. The association of man and spear enables Kapunoho to overcome immense odds which also provokes the jealousy of other men who challenge him. Calling upon the spear's aumakua (guardian spirit) for help, Kapunohu defeats his rivals. On a visit to Kauai, Kapunohu participates in a contest. The trials of the contest affect the terrain of Kauai, explaining the natural phenomena of the island.

_________. "Great Roving Uhu." *Hawaiian Tales of Heroes and Champions*. Honolulu: University of Hawaii Press, 1971.

Puniakaia remembers to thank his aumakua (guardian spirit) Kuula, the fish god, whenever he goes fishing. With the help of his pet uhu fish, Puniakaia is very successful at fishing. While visiting the island of Kauai, he is challenged by fishermen to prove his fishing ability. He takes up the wager and wins the challenge with the help of his pet uhu fish.

Thrum, Thomas G. "Story of Kaehuikimano O Puuloa." More Hawaiian Folk Tales, a Collection of Native Legends and Traditions. New York: AMS Press, 1979.

Kaehuikimano O Puuloa is a shark who sojourns throughout the islands of Polynesia visiting guardian sharks and bringing about the death of a man-eating shark. Upon his return home, he tells his parents of his triumphs and brings greetings from the other sharks.

Westervelt, William D. "Keaomelemele." Hawaiian Legends of Ghosts and Ghost-Gods. Tokyo: Charles E. Tuttle, 1963.

Intricate tale of the life of Keaomelemele and her family relationships. Upon their death, she and her husband become aumakuas (guardian spirits) who watch over their descendants.

_________. "Laukaieie." Hawaiian Legends of Ghosts and Ghost-Gods. Tokyo: Charles E. Tuttle, 1963.

Hina, an aumakua (guardian spirit), tells Pokahi in a dream that she will bring a child to Pokahi and her husband who are childless. The child is Laukaieie who eventually becomes a vine adding beauty to the forest.

_________. "A Visit to the King of Ghosts." Hawaiian Legends of Ghosts and Ghost-Gods. Tokyo: Charles E. Tuttle, 1963.

Kailiohae's spirit leaves his body, and with his sister who is an aumakua (guardian spirit) journeys to the land of ghosts. The King of the ghosts tells Kailiohae that he must return home to warn his people of impending danger.

_________. "The Canoe of the Dragon." Hawaiian Legends of Old Honolulu. Rutland, Vermont: Charles E. Tuttle, 1963.

A tale that explains the history of the stone located at Kahookane, a place in the back of Kaumakapili Church on the island of Oahu, and of the aumakua (guardian spirit) responsible for successful canoe building. The stone was originally a koa (forest tree) log, a firm wood chosen for the best made Hawaiian canoes.

_________. "The Ghost Dance on Punchbowl." *Hawaiian Legends of Honolulu*. Rutland, Vermont: Charles E. Tuttle, 1963.

Kakei, high chief of Oahu, leads his warriors to battle, plundering Waimea on the island of Kauai and seizing women and children, canoes, and other possessions of the victims. Returning to Oahu, a feast takes place on the slopes of Punchbowl to celebrate the victory. While an earthquake causes an eruption at the celebration site, aumakuas (guardian spirits) from Kauai dance over the heads of the people. The Oahuans and their king are so frightened that they release the captured people and their possessions. The Kauai aumakua (guardian spirit) accept the repentance of the king, and since then Punchbowl Crater has never again erupted.

_________. "The Legendary Origin of Kapa." *Hawaiian Legends of Honolulu*. Rutland, Vermont: Charles E. Tuttle, 1963.

Maikoha requests that upon his death his body be buried near a stream from which a wonderful tree will grow, providing kapa (cloth) for clothing. True to his word, the tree grows and flourishes. Thus, Maikoha becomes the chief aumakua (guardian spirit) of Hawaiian kapa makers and his daughters become aumakuas (guardian spirits) of the various stages of kapa making.

_________. "The Owls of Honolulu." *Myths and Legends of Hawaii*. Edited by A. Grove Day. Honolulu: Mutual Publishing, 1987.

Kapoi finds a nest of owl eggs which he intends to eat. The mother owl begs Kapoi to return the eggs and he agrees. Because of his kindness, the owl becomes Kapoi's aumakua (guardian spirit) and saves him from being put to death by King Kakuhihewa.

_________. "Piikoi, the Rat Killer." *Myths and Legends of Hawaii*. Edited by A. Grove Day. Honolulu: Mutual Publishing, 1987.

Piikoi is skillful with bows and arrows. His aumakuas (guardian spirits) are rat sisters who aid him in his sport. Piikoi enters rat-shooting contests and proves his prowess by beating Mainele, a noted rat-shooting chief.

A STORYHOUR SAMPLER

Theme: Hawaiian Aumakua Stories

Audience: Grades 3-6

Introduction: How many of you sometimes feel that you have a guardian angel that helps you make the right decisions or choices? Or an evil naughty spirit that makes you do wrong things? Some people say that it is your conscience that gives you direction.

The old Hawaiians believed that there were guardian spirits who guided and directed people on earth. If a person listened to these guardian spirits they could be saved from grave danger or could have good fortune. The Hawaiians called these guardian spirits, aumakua. The aumakua appeared in many different forms, usually in the form of an animal, plant, or rock. Popular aumakua were: the shark, owl, and lizard.

Tell: "Kahala" retold by Rosemary Eberhardt

Background Information: Throughout the world there were ancient tales of gods and goddesses. The Hawaiians were no exceptions in the inclusion of special gods to their folklore. They believed that the gods were responsible for the occurrences in their daily lives. Therefore, they respected and paid homage to these gods. They were major gods and lesser ones. The major gods created man, Earth and all things on it. The lesser gods were individual family gods or spirits who were sometimes part human or part animal, plant, or mineral. These were ghosts and guardian spirits. The ghosts were naughty or evil, and the guardian spirits were kind and gentle, providing guidance to their families on Earth. The guardian spirits were thought to be ancestors of the family, who had lived on Earth. The Hawaiians called these family or ancestral guardian spirits, aumakua.

Tell: "Kawainui and Maunawili" by Rosemary Eberhardt

Conclusion: If you were to have your own aumakua, what would you choose and why? Discuss, or have audience describe in writing or in drawing pictures.

Kahala

retold by Rosemary Eberhardt

Once upon a time there was a beautiful young woman who lived in the lush green valley of Manoa on the island of Oahu. Her name was Kahala and wherever she traveled she was admired by all for her serene presence and lovely stature.

Kahala was betrothed to Kauhi, the jealous and evil son of the chief. Kauhi became angry whenever Kahala paid any attention to others. She had a kind and generous nature. One day in a hateful fury, Kauhi killed Kahala and buried her body in a shallow grave.

Pueo, the owl, who was Kahala's aumakua (guardian spirit), observed the tragic scene. When Kauhi departed, Pueo scratched at the earth, uncovering Kahala and breathed back life into her body.

When Kauhi heard that Kahala was alive, he was enraged and searched for Kahala, killing her again and burying her body in a deeper grave. Pueo scratched at the earth, uncovering Kahala and again breathed back life into her body.

Upon hearing that Kahala was alive again, Kauhi was in a fitful outrage. He found Kahala, killed her, and this time buried her body in a much deeper grave and rolled a gigantic boulder over the gravesite. Pueo tried very hard to remove the boulder but it would not budge.

It just so happened, that Mahana, a strong, brave, and handsome young man was traveling through the valley. Pueo enlisted Mahana's help, and together they recovered Kahala and revived her. Upon seeing each other for the first time, Mahana and Kahala fell hopelessly in love.

Hearing of Kauhi's treachery, Kahala's parents protested to the chief that Kahala be released from her betrothal to the evil Kauhi and that Kauhi be punished for his wrongdoings. Kauhi denied the charges and accused Kahala of being a ghost. Dismayed by the events and believing his son's story, the chief ordered that Kahala be put to death. Instantly, hundreds of owls appeared in the sky and hovered over the valley people. The chief was amazed but knew that the owl was the aumakua of Kahala's family and to bring harm to her would bring upon their wrath. Therefore, he ordered that Kauhi be put to death and be cast into the ocean. Upon his removal Kauhi became a shark.

For many years, Kahala and Mahana lived happily in the valley of Manoa. One day Kahala went fishing and did not return home for many weeks. Mahana was distraught as he knew that once again Kauhi was responsible for Kahala's disappearance. Overcome with grief, Mahana wept for his beloved one.

Today, whenever it rains and a beautiful rainbow appears in the sky, the people of Manoa valley remark that the showers are Mahana's tears and that the rainbow is Kahala's expression of love for her husband.

Kawainui and Maunawili

by Rosemary Eberhardt

Long ago, on the windward side of the island of Oahu, there was a village of people who lived alongside a dried up streambed and a barren fishpond. It had not rained for some time. Plants had shriveled up and even the ocean had failed to produce food for the people. The villagers were hungry and lethargic.

Kawainui, the young chief, was overwrought with despair as he knew not what to do. One day he traveled the difficult and rocky trail to the heiau (temple) to seek the counsel of the kahuna (priest). The kahuna, Ulu Po, explained that Moo, the lizard aumakua (guardian spirit) who protected the fishpond had moved away. He urged Kawainui to find and bring back the Moo. The kahuna cautioned Kawainui that the Moo would only obey people who were trustworthy and who could perform great feats of physical strength. He also told Kawainui that water would be restored to the village when Kawainui fell in love.

Kawainui encircled the island, stopping in every village and valley in search of the Moo. Sometimes he would engage in his favorite sport of hakoko, or wrestling. Each of his challengers were defeated as Kawainui was not only tall, strong, and handsome but also alert and agile.

While visiting the village of Kualoa, Kawainui found the Moo sunning himself near a fishpond which was filled with plump mullet. The Moo agreed to return with Kawainui if Kawainui could overcome the chief of Kualoa who was considered the champion wrestler of the island. For three days the two chiefs engaged in fierce competition and Kawainui was the victor in each match. The Moo, true to his word, returned to Kawainui's village and soon the ocean nearby was teeming with thousands of fish, enabling the fishpond to be replenished. The villagers soon had plenty of fish to eat. However, the land continued to lay barren because of a lack of water.

The next day, Kawainui trekked into the adjoining mountainous valley in search of a water source. His arrival caused a stir because all the people of the valley knew of the young chief's prowess. When he encountered Maunawili, the most beautiful and favorite daughter of Chief Olomana, the two young people immediately fell in love.

Kawainui pleaded with Chief Olomana to allow him to marry the beautiful Maunawili. In agreeing to the proposal, Chief Olomana cautioned Kawainui that he must always remain trustworthy and devoted to Maunawili. A magnificent ceremony and great feast celebrated the marriage of Kawainui and Maunawili. The people of the valley were so happy with the union that they asked their aumakua (guardian spirit) Pohaku, a huge rock, to move aside a little. Pohaku was nestled in Omao Stream which flowed from the mountains to the sea. In moving aside water flowed to Kawainui's village. Once again the village was revived with growth. The taro could be planted and fruit and vegetables could be harvested. The people were pleased and contented.

Time went by and Kawainui learned that Chief Waimanalo, Maunawili's brother, had taken up hakoko and was becoming quite adept at the sport. Chief Waimanalo lived with his wife, Kaelepulu, in the neighboring valley. Kawainui decided to challenge his brother-in-law and bade Maunawili aloha (farewell) with specific intructions that he would return in five days to oversee the planting of a new taro patch. While visiting in Waimanalo's village, Kawainui became entranced with Kaelepulu, so much so that he spent several months away from his wife Maunawili and missed the planting of the taro patch. Kawainui's attention to Kaelepulu greatly incensed Waimanalo that he soundly beat Kawainui at hakoko and then banished him from the village.

The news of Kawainui and Kaelepulu deeply angered Chief Olomana, as Kawainui had been unfaithful to Maunawili and was deemed untrustworthy. In his rage, Chief Olomana removed Pohaku from the stream, unleashing the strong mountain rapids. The water flowed into the village of Kawainui with great magnitude and force, consequently destroying the entire village.

Today, the valley of Maunawili remains lush and green. A marshland exists where once was a thriving fishpond and the village of Kawainui. Mount Olomana stands guard over them. To all who live on the windward side of Oahu, these landmarks serve as a reminder of Olomana's punishment of Kawainui and of his love for his daughter, Maunawili.

KAMAPUA'A
THE HAWAIIAN PIG GOD

by
Leonard Ke'ala Kwan, Jr.

INTRODUCTION

Hunters anxiously follow the fresh trail of a wild pig. Hoofprints meander through mud, trample over ferns, and occasionally pass through small puddles of water. A fallen banana stump is found with its fruits stripped away. Battered layers of the trunk hang mangled where the powerful boar earlier rammed his destructive tusks. Just beyond the banana trunk the boar's tracks end abruptly. What is strange is that a different set of tracks begin where the boar's end. They are the footprints of a man.

Is this the beginning of a new Halloween horror movie or, perhaps, a new Saturday morning cartoon series? No, this is a modern day encounter with Kamapua‘a, the Hawaiian pig god (Eberhardt 1988). Another incident in which hunters claim to have encountered Kamapua‘a occurred in 1979 (Dorton 1982, 3-4). They saw an enormous pig and shot him in the head and buttocks. The creature merely ran past them with no trace of a wound or blood. They pursued the animal down a pig trail and up to a barbed wire fence. There was no sign of the pig. The hunters searched the surrounding area but found nothing, no hoofprints, trampled plants, not even a trace of blood.

In researching materials for this study of Kamapua‘a, I have been fascinated with the vibrant character and personality of this popular Hawaiian demigod. It was surprising to find modern day stories, such as those just mentioned, which support his existence. This made my study of Kamapua‘a even more intriguing.

What follows are the things that I found colorful and interesting in my research. I hope that you will also begin to feel more comfortable with this ancient creature who had the power of changing his body form at will and whose pig attributes were evident in his voracious appetite for food and women.

Hawaiian Mythology

Bright blue skies hover over a glistening white sandy beach. Coconut trees sway softly with a cool tropical breeze. Children frolic in the gentle waves that caress the shoreline. The sun sends a constant blanket of warmth over the relaxed bodies that lie leisurely upon the wide beach. Hawai‘i is the land of paradise. Throughout the world this is the typical image that many people have of the Aloha

State. However, these people know little, if anything, of the many other deeper, more substantial aspects of the traditional Hawaiian culture. An example of one of these little known cultural aspects is the rich folklore of Hawai'i.

This folklore includes a remarkable mythology. The Kumulipo, the Hawaiian cosmogonic and genealogical chant, is part of this mythology. Beckwith compared the Kumulipo to the Greek creation chants, especially Hesiod's **Theogony**, and the Hebrew Genesis (Beckwith 1972, ix-x). Indeed the complexity and quality of Hawaiian mythology is ranked among the very highest along with that of the Greeks. As Paki stated, the history and culture of the Hawaiians "may well be compared to that of Egypt, Greece and Rome" (Paki 1972, inside front cover).

Apo

The Hawaiian society of old relied on an oral tradition that did not have the benefits of a written language until the American missionaries devised the Hawaiian writing system in the mid-1820s. The transmission of knowledge from generation to generation prior to the acquisition of a written language therefore required an incredible capacity for accurate memorization by ancient Hawaiians.

Hawaiians were adept at the skill of memorization as was evident in the art of *apo*. Literally meaning "catching," *apo* referred to the listeners' ability to memorize a story instantly. A chant of two to three hours in duration would be recited by an individual. Upon its completion the other person would repeat the entire presentation word for word (Rice 1978, 4-5). One of the legends of Kamapua'a is said to have taken sixteen hours to recite (Beckwith 1970, 203).

The Role of the Pua'a (Pig) in Ancient Hawai'i

The Polynesians brought the pig to Hawai'i. They were smaller in size than the hogs that are raised today, with an average weight between fifty and sixty pounds (van Ripper and van Ripper 1982, 24). They were also leaner and more muscular, with a body that tapered toward the hind section.

The pig was important in traditional Hawaiian society for several reasons. First, it held a position of great respect in the religious ceremonies of the ancient culture. Pigs were considered intelligent creatures and were used to identify certain people. Some people were known to have kept pigs as pets. Boar tusks were carved into what we would today consider jewelry. Finally, pigs were an important source of food.

The pig was considered second only to man in importance as an offering to the gods. It was known to have been raised in large numbers, and it is possible that more pigs were bred in Hawai‘i then elsewhere in Polynesia (Buck 1964, 2). Pigs were raised in villages and were sometimes known to roam freely through the grass huts.

Hawaiians attributed a higher degree of intelligence to the pig than did most other cultures. The pig was sometimes used to identify the guilty party who had caused the death of someone through sorcery. A *kahuna* (priest) would follow the pig, observe its behavior as it approached different individuals, and look for tell-tale signs that would implicate the wrong-doer. Another example of how pigs were used involved their ability to identify a person of high rank traveling incognito. When such a person was encountered, the pig would raise its snout in respect (Buck 1964, 2-3).

Boar tusks were used in the making of bracelets and anklets worn by hula dancers. Bracelets and anklets made of boar tusks were distinctive ornamentation because of their relatively large size compared to articles such as dog teeth or shells, which were also used as construction materials.

Early explorers reported some pigs being suckled by the native women (van Ripper and van Ripper 1982, 24). Other accounts speak of pigs sometimes being kept as pets by native Hawaiians (Ellis 1979, 162). Pigs were also an important item of trade for the Hawaiians in dealing with foreign ships.

The most obvious role of the pig was, of course, as a source of food. Related to this, certain cultural beliefs and practices were observed. Eating of pork was restricted to men, who had their own place of eating, the *hale mua*. Today in Hawai‘i, the world famous *lū‘au* would not be complete without the *pua‘a kālua* (pig baked in an underground oven).

The folklore of Kamapua‘a is based on the traditional Hawaiian perceptions and practices related to pigs (Charlot 1987, 3). The just completed presentation on some of the important aspects of the pig in ancient Hawaiian society provides a background from which the origins of Kamapua‘a will now be discussed.

The Origins of Kamapua‘a

The earliest datable reference to Kamapua‘a is found in the Kumulipo. Some sources indicate this was composed in the 1700s, although I believe that it was probably even earlier (Charlot 1987, 2). The Kumulipo is significant because it represents the oldest of the creation chants and the one most nearly unaltered in form by later Christian and other influences (Beckwith 1972, xi).

In the Kumulipo's fifth chant of the Night World, a rooting pig is used as a symbol of the planter who prepares the land for growing food crops. This pig is also an erotic symbol representing the function of the male in the founding of a new family branch upon the old stock. The new line is that of the Uli family, to which belongs the "pig child" Kamapua'a (Beckwith 1972, 80).

It is quite possible that this new branch upon the family line introduced the cultivation of taro. This fits well with a common motif found in the Kamapua'a legends. This motif is Kamapua'a's stealing of taro, one of his favorite foods, from nearby planters.

Most sources trace Kamapua'a's genealogy to Tahiti. His grandparent generation is said to have sailed to Hawai'i and settled on the island of O'ahu. The place of birth of Kamapua'a is usually given as Kaliuwa'a, a valley on the windward side of the island of O'ahu. Kaliuwa'a is also the name of a stream and falls in the valley. Sacred Falls is another name by which the falls are known, and today it is a popular visitor attraction (Pukui, Elbert and Mookini 1974, 77).

A Need for Cultural Sensitivity

I am including a discussion of the need for cultural sensitivity here because in the legends of Kamapua'a, as well as in the entire body of Hawaiian traditional literature, the soul of a people is reflected. The reader of today may not totally understand or fully appreciate some of the subtle cultural underpinnings of certain elements of a story. Or, some of the deeds performed by the characters may seem repulsive and offensive by today's standards. However, all of these elements provide a rare view into the past from which we may all learn.

Although there exist many common themes and motifs in the folklore of different peoples throughout the world, it is important to acknowledge that there are also differences. Each culture has its unique traditions, values and beliefs. This is true of the Hawaiian culture. Ancient Hawaiians believed that all things, both tangible and intangible, were alive. Elements of nature, which included land, sea, sky, living creatures, rocks, rain, wind, and rainbows, all possessed a vital spiritual force called *mana* (Westervelt 1977, 7). This belief survives today among some Hawaiians and non-Hawaiians alike. In a recent newspaper article, a Hawaiian physician commented, "We Hawaiians believe that all things in nature can think, and talk and feel ..." even "The plants, the rocks, and ... the winds" (Blaisdell 1988, 10[A]).

Those who are of a foreign culture may find it difficult to understand the customs and beliefs that are different from their own. The essential point here is the idea of difference - not that any one culture is better, or worse, than another, but merely that they are different. Such differences should be treated with sensitivity and respect.

Since the early 1970s, a wave of Hawaiian cultural renaissance has moved many Hawaiians to explore who they are, and in so doing, many have discovered the legacy of excellence in their cultural past. This process has not been an easy one. For some it has been painful to realize the differences that exist at the core of the Hawaiian culture as compared to the relatively newly imposed Western culture. Perhaps one of the most crucial differences to be found is the importance the Hawaiian culture places on group affiliation as opposed to the Western emphasis on individual achievement.

As we learn of the folklore of other peoples, it is useful to remember that such folklore has been translated from its native language to a foreign language. This translation results in some degree of loss of original thought, feeling, and emotion. These losses decrease the accuracy of the information and may lead to misconceptions on the part of the reader. Care should be taken to avoid dismissing ideas and concepts which in the context of our own culture may seem irrelevant or insignificant. Indeed there is a certain amount of understanding of different cultures that we may never acquire, but the greater our ability to accept that which is different, the greater potential for such understanding to be achieved.

The *'ohana*, or extended family, is one example of a Hawaiian cultural concept that occurs in the Kamapua'a legends. The *'ohana* includes the *mākua* (parents and relatives of the parent-generation: aunts and uncles), *kūpuna* (grandparents and relatives of the grandparent generation) and *keiki* (children) (Pukui, Haertig and Lee 1972, 167). At birth Kamapua'a is taken to his maternal grandmother who cares for him. This practice of giving a child to a relative (often a grandparent) to be reared, educated and loved is known as *hānai*.

The role of the grandparents in traditional Hawaiian society was important because it included the teaching of basic survival skills and other aspects of the culture to the children. The concept of *'ohana*, including the practice of *hānai* and the vital role of the grandparents, are Hawaiian cultural customs that are still observed today.

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Rice, William Hyde. 1978. Hawaiian Legends. Bernice P. Bishop Museum, Bulletin 3. Millwood, New York: Kraus Reprint Co.

van Ripper, Sandra G. and Charles van Ripper. 1982. A Field Guide to the Mammals in Hawaii. Honolulu: Oriental Publishing Co.

Westervelt, Willam Drake. 1977 Hawaiian Historical Legends. Rutland, Vermont: Charles E. Tuttle Company.

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Barrow, Terence. Incredible Hawaii. Rutland, Vermont: Charles E. Tuttle Company, 1974.

A unique book that presents fifty-two little-known "facts" about Hawai‘i. Each story is written in a clear and concise manner on one page with an illustration on the facing page. Kamapua‘a is mentioned as part of the story **The king of the beasts in old Hawaii**, which provides interesting information on the pig in Hawai‘i. Another section describes the *humuhumunukunukuāpua‘a* fish, which is one of several animal forms that Kamapua‘a is able to assume. A good reading source for upper elementary students.

Buffet, Guy, and Pam Buffet. Adventures of Kamapua‘a. Edited by Ruth Tabrah. [Norfolk Island, Australia: Island, 1972].

A beautifully illustrated children's storybook in which several aspects of Kamapua‘a's early exploits are retold. These include his birth as a pig, being given to his maternal grandmother who teaches Kamapua‘a his magic powers of changing into different forms (boy/man, pig, plant, fish), and his adventures in stealing chickens and being captured then escaping from Chief Olopana's warriors. A useful section at the end of the book explains in more detail some of the Hawaiian terms, characters, and other things presented in the story. There is also a Hawaiian language edition of this book. An excellent resource for use with elementary students.

Charlot, John. The Kamapua‘a Literature: The Classical Traditions of the Hawaiian Pig God as a Body of Literature. Monograph Series, no. 6. Lā‘ie, Hawai‘i: The Institute for Polynesian Studies Brigham Young University - Hawai‘i Campus, 1987.

This scholarly work describes the major body of Hawaiian-language literature of the pig god Kamapua‘a. It is an interesting study in which the author used not only written sources but native Hawaiian informants as well. Two brief stories of Kamapua‘a, one involving his harrowing encounter with Pele, the volcano goddess on the island of Maui and another about Kaliuwa‘a Falls (Sacred Falls) on the island of O‘ahu, may be found in the appendix.

Kaeppler, Adrienne L., and H. Arlo Nimmo, editors.
Directions in Pacific Traditional Literature. Essays in Honor of Katherine Luomala. Special Publication 62. Honolulu: Bishop Museum Press, 1976.

In Mary Kawena Pukui's essay "Aspects of the Word Lei" (p. 106) is found a brief story of Kamapua'a and his fight with the supernatural rooster Ka'auhelemoa at Ka'au, Palolo, on the island of O'ahu.

Dygart, Aaron. Eternal Hawaii. Portland, Oregon: Graphic Arts Center Publication Co., 1976.

This handsome picture book contains many of the natural scenes to be found in the Hawaiian Islands. Among the photos are two located on the island of O'ahu that relate to Kamapua'a - Sacred Falls (p. 23) and an area just below Sacred Falls (p. 114) that shows a gouged trough in the cliff that legend says was made when Kamapua'a leaned against the rock "so that members of his family might climb up his body and escape their enemies, in the dead-end valley." Useful to show students some of the actual locations that figure into the legends of Kamapua'a.

Fornander, Abraham. Fornander Collection of Hawaiian Antiquities and Folk-Lore. Memoirs of the Bernice Pauahi Bishop Museum Vol. 5. Honolulu: Bernice Pauahi Bishop Museum, 1974.

This is one of the most important sources of Hawaiian mythology. The author was a Swede who settled in Hawai'i in 1842, and in the 1860s and 1870s employed several Hawaiians to seek out learned Hawaiians and record their stories. Contains the "Tradition of Kamapuaa," which is presented in both Hawaiian and English and includes the adventures of Kamapua'a on all the major Hawaiian islands, and his spectacular battles with the volcano goddess Pele. An excellent source of traditional legends of Kamapua'a.

________ Fornander Collection of Hawaiian Antiquities and Folk-Lore. Memoirs of the Bernice Pauahi Bishop Museum Vol. 6. Honolulu: Bernice Pauahi Bishop Museum, 1974.

Contains a traditional name chant for Kamapua'a (p. 516-519) that was recited by his maternal grandmother Kamauluaniho.

Kahiolo, G.W. He Moolelo No Kamapuaa. The Story of Kamapuaa. Translated by Ester T. Mookini and Erin C. Neizman with the assistance of David Tom. [Honolulu]: Hawaiian Studies Program, University of Hawaii, Manoa, 1978.

Provides the Hawaiian text with English translation of stories of Kamapua'a that were published in the weekly Hawaiian language newspaper Ka Hae Hawaii, for thirteen consecutive weeks beginning on June 26, 1861. A rich source of traditional legends of Kamapua'a.

Leib, Amos P., and A. Grove Day. Hawaiian Legends in English An Annotated Bibliography. 2nd ed. Honolulu: The University Press of Hawaii, 1979.

A scholarly and valuable work for readers and researchers in Polynesian mythology. The introduction gives a useful overview of the recent translators (covering the last thirty years) of Hawaiian legends, which include Kamapua'a.

Paki, Pilahi. Legends of Hawaii, Oahu's Yesterday. [Honolulu: Victoria Publishers], 1972.

Three stories of Kamapua'a are included in this refreshing book that is a "name-history of the island of O'ahu." The first story, "How Run-and-Hide Point was Named," is about Pele and Kamapua'a. The second is "Kamapua'a and the Stolen Chickens," and the third is "Pele Tricks the Pig-God."

Pukui, Mary Kawena, Samuel H. Elbert, and Ester T. Mookini. Place Names of Hawaii. Revised and enlarged edition. Honolulu: The University Press of Hawaii, 1974.

A glossary of important place names in the state of Hawai'i, this resource provides the literal meanings of Hawaiian place names and other interesting information. An example is Kaliuwa'a, the valley in which Kamapua'a spent his early years, literally meaning the canoe hold or canoe leak. The reader is told of Kamapua'a's relationship to this area.

Rice, William Hyde. Hawaiian Legends. 2nd ed. Bernice P. Bishop Museum Bulletin 3. Millwood, New York: Kraus Reprint Co., 1978.

The author was born in Hawai'i in 1846 and grew up on the island of Kaua'i. He was a fluent speaker of the Hawaiian language and the legend of Kamapua'a is one of the first which he remembers hearing. When he was a boy, the places mentioned in this story were pointed out to him. The story of Kamapua'a (pp. 51-53) takes place on the island of Kaua'i and includes his exploits as a champion warrior whose body would be invisible in battle as he wielded a great club.

Thompson, Vivian L. Hawaiian Legends of Tricksters and Riddles. New York: Holiday House, Inc., 1969.

Included in the twelve stories that are presented in this book is "Hog Child Plays Tricks" (pp. 49-53). The story is a retelling of how Kamapua'a's grandmother took care of him as a child, and his chicken stealing behavior is presented as that of a trickster. Appropriate for upper elementary school students.

Thrum, Thomas George. Hawaiian Folk Tales: A Collection of Native Legends. Folcroft, Pennsylvania: Folcroft Library Editions, 1976.

Combines a contemporary (1907) description of Kaliuwa'a Falls (Sacred Falls) and the legend of Kamapua'a in that vicinity. Also describes things near the falls, such as the large rock which Kamapua'a was tied to by Chief Olopana's warriors, which are associated with Kamapua'a.

Westervelt, William Drake. Hawaiian Legends of Old Honolulu: collected and translated from the Hawaiian. Rutland, Vermont: Charles E. Tuttle Company, 1963.

Several Kamapua'a legends are included in this easy-to-read little book. The encounters with Chief Olopana on the windward side of the island of O'ahu are told with landmarks that exist today pointed out. Other O'ahu based legends and Kaua'i island Kamapua'a stories are shared. The section ends with legends of Kamapua'a and Pele, in which vivid details are given of how each of these demigods used their respective natural elements (Kamapua'a - water, Pele - the fires of the volcano) in attempting to defeat the other.

________ Myths and Legends of Hawaii. Selected and edited by A. Grove Day. Honolulu: Mutual Publication Co., 1987.

Several examples of Hawaiian myths and legends are given. These serve as a good background to understanding some of the themes and motifs that occur.

FOLKTALES OF JAPAN

by
June S. Shitabata

Folktales of Japan

Stith Thompson describes the characteristics of the folktale by saying that it essentially belongs to the oral art of tale telling. He continues:

> It is traditional in character, claiming no originality on the part of the narrator and no pride in authorship. It is usually retold with certain repetitions, gestures and facial expressions which are handed down from generation to generation.
> (Mayer 1973, 84)

The telling of tales is an art from ancient times and many fundamental beliefs come down through these tales. Although this makes them valuable sources for ethnological studies, the simplicity of the structure of a tale makes it possible for even a child to enjoy it (Mayer 1973).

The tales which the German Grimm brothers collected were called children's fairy tales and were intended for children. This differs from the Japanese folktales in that the latter were basically for adult audiences and were handed down as such (Yanagita 1986).

Traditional tales can be found in written form as far back as the eighth century. These and many folklore themes appeared in the Kojiki (Record of Ancient Matters) and Nihongi (Chronicles of Japan). The Konjaku Monogatari, a literary collection of the twelfth century, assembled over a thousand narratives of legends, folk tales, fables, and anecdotes. This collection in thirty one volumes came from Indian, Chinese, and Japanese sources. Many of these were taken from oral tradition (Seki 1966).

In 1854, Commodore Matthew C. Perry forced Japan to end its self-imposed feudal isolation. After that time a group of early visitors to Japan showed interest in Japanese tales which they retold in their now well known publications. W.E. Griffis, B.H. Chamberlain, Mrs. T.H. (Kate) James, A.B. (Lord Redesdale) Mitford, and Lafcadio Hearn are among the earliest familiar names. These written versions were called fairy tales. The sources of the material used are not clear, but they "belong to a period before the significance of the folk tale was realized in Japan and before any attempt was being made to collect them" (Mayer 1973).

Lord Redesdale introduced the Western readers to Tales of Old Japan in 1871. It contained a section of "Fairy Tales" and another "Concerning Certain Superstitions." These tales were taken from little block-printed pamphlets that Japanese mothers used to read to their children. Although secondhand, he had stumbled onto a few authentic mukashibanashi (fairy tales) and densetsu (legendary tales). His publication represents a pioneer venture for his time (Dorson 1963).

Despite the myriad of written materials and untapped available sources of folklore, no serious studies were attempted until the 1920s. This is about a hundred years after the Grimm brothers did their famous work in Germany. At first the Ministry of Education undertook the collection of folktales, but that ended in failure. However, interest in Japanese folklore increased and under the strong influence of Kunio Yanagita, the pioneer of Japanese folklore, the scientific researchers began their organized investigations into folktales. They tried to choose very old narrators with limited education in order to avoid the least possible influence from literary sources. Most of the narrators were common folk such as farmers, fishermen and their families (Seki 1963).

The investigation demonstrated that Japan was a country in which an unusual number of folktales had been preserved (Yanagita 1961). This favorable circumstance was the effect of the extended period of feudalism brought on by the Tokugawa shogunate's isolation policy which had lasted about two hundred and fifty years (Zaleny 1988). This in turn delayed Japan's entry into the age of industrialization and thus, at the time when the folktales were being gathered, a wealth of traditional material could be found.

Japanese folktales are divided into four groups of different origins. The first are tales which compare with those from Korea, China, and India. The second compares with those from South-Eastern Asia, Indonesia, and the Pacific areas. The third compares to those of European countries, and the fourth group are tales of pure Japanese origin (Seki 1966).

According to Keigo Seki, today's leading expert in Japanese folktale studies, some of the folktales were probably compiled before the eighth century and others were brought directly into Japan from the Asian continent along with the introduction of Buddhism and Taoism. He also notes that although the origins of Japanese folktales are still unknown, the relationship to Korea, China, South-Eastern Asia, and India is most prominent (Seki 1966).

The collection of selected bibliography was chosen with the thought of variety in tale types and suitability for the intended audience. Japanese folktales are a treasure which represent the nation's rich historical and cultural heritage. I hope this sharing of Japanese folktales creates an appreciation for the country and its people.

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Yanagita, Kunio. 1986. The Yanagita Kunio guide to the Japanese folk tale. Bloomington, Ind.: Indiana University Press.

Zaleny, Robert O., ed. 1988. The world book encyclopedia. Chicago: World Book, Inc. S.v. "Japan," by Kenneth B. Pyle, Michael Robinson, and Jay Rubin.

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Bang, Garrett. *Men from the Village Deep in the Mountains and Other Japanese Folk Tales*. Translated and illustrated by Garrett Bang. New York: Macmillan Publishing Co., 1973.

Collection of twelve entertaining folktales with a lot of variety in its selections. Crafty Yasohachi, Stingy Kichiyomu, and Dull-Witted Hikoichi entertain us in short stories about their exploits and craftiness. Also included are tales of devotion, animal tales, and other lesser known stories.

Jameson, Cynthia. *One for the Price of Two*. Retold by Cynthia Jameson. Pictures by Anita Lobel. New York: Parents' Magazine Press, 1972.

In this amusing tale, Kichei is an old villager who goes to town and buys a pretty, fawn-colored heifer. He boasts so much about his new purchase that his friend, the master clog maker, tricks Kichei into buying the same animal two more times. The story is complimented by appealing pictures aptly portraying the daily life of old Japan.

Lifton, Betty Jean. *The Rice-Cake Rabbit*. Illustrated by Eiichi Mitsui. New York: Norton, 1966.

Hundreds of years ago a white rabbit named Shiro made the best rice cakes in Japan. This tale tells of the rice-cake rabbit's secret desire to become a samurai and how he attains his dream. A charming and delightful story still enjoyed by all who remember Shiro when the moon is full.

Matsutani, Miyoko. *The Fox Wedding*. Translated by Masako Segawa. Illustrations by Yasuo Segawa. New York: Encyclopaedia Britannica, 1963.

A heartwarming folktale about an elderly Japanese miller. He rescues and lovingly raises an abandoned baby fox. One day Osata, the fox maiden, suddenly disappears and the old man searches for her in vain. He is distraught with concern but when he sees a

beautiful rainbow and a mystical wedding procession, he understands all. The lovely illustrations add to the story by reflecting the charm and essence of the story.

McAlpine, Helen. *Japanese Tales and Legends*. Retold by William McAlpine. Illustrated by Joan Kiddell-Monroe. New York: H. Z. Walck, 1959.

Twenty eight stories are included in this book. They can be classified into three basic categories. The first is creation myths telling how Japan came into being. Second is the epic legend of the Heika, the traditional warriors. The third category covers folk and fairy tales of the common people. In the latter, the tales are familiar ones such as Momotaro, the Peach Boy and Urashima, the fisherman who travels beneath the sea.

Mosel, Arlene. *The Funny Little Woman*. Retold by Arlene Mosel. Pictures by Blair Lent. New York: Dutton, 1972.

An entertaining tale about a funny little woman who likes to laugh and make rice dumplings. This story is about her adventure with the demons when she chases after a falling rice dumpling.

Piggott, Juliet. *Japanese Fairy Tales*. Retold by Juliet Piggott. Illustrated by Harry Toothill. Chicago: Follett Publishing Co., 1967.

A truly beautiful collection of memorable tales that were drawn from the author's memories of stories told to her in Japan. Familiar old favorites are included as well as the lesser known ones, but all are retold with the magic that is unique to fairy tales. Some are sad, some full of humor, while others teach a moral, but all are sure to be enjoyed as they were for centuries by the Japanese.

Pratt, Davis. *Magic Animals of Japan*. By Davis Pratt and Elsa Kula. Berkeley, Calif.: Paranassus Press, 1967.

One dozen very short folktales are collated in this collection. The selections represent a variety of both real and legendary animals. The tengu, mermaid, dragon, and kappa join the crane, rabbit, monkey, fox, badger, toad and crab in this thorough collection of animal tales.

Sakade, Florence, ed., Japanese Children's Favorite Stories. Illustrated by Yoshisuke Kurosaki. Rutland, Vermont: Charles E. Tuttle Co., 1958.

A treasury of twenty favorite fairy tales ready to enchant American children as they have done for centuries in Japan. This book has a special appeal and the illustrations mirror the magical quality of the stories.

Schofield, Elizabeth, ed., Hold Tight, Stick Tight: A Collection of Japanese Folk Tales. Illustrated by K. Wakana. Palo Alto, Calif.: Kodansha International, 1966.

Seven time-honored and humorous folktales are presented in this collection. The hardworking, good person being rewarded and the lazy, bad person being punished is one of several recognizable themes used to tell these traditional stories.

Stamm, Claus. Three Strong Women: A Tall Tale From Japan. Illustrated by Kazue Mizumura. New York: Viking Press, 1962.

Forever-Mountain, the famous wrestler, sets out for the capital city to compete before the emperor. On his way, he meets three generations of unusually strong women. In this tall tale, Marume, her mother, and grandmother train their unwilling guest to develop the trait of humility as well as greater strength and skill.

________. The Dumplings and the Demons. Illustrated by Kazue Mizumura. New York: Viking Press, 1964.

An amusing tale about a good old man named Tarobei and his reluctant participation in playing a trick on the demons. Based on the theme that the good is rewarded, Tarobei receives his just reward in life after chasing his run-away dumpling.

Uchida, Yoshiko. *The Dancing Teakettle and Other Japanese Folk Tales*. Retold by Yoshiko Uchida. Illustrated by Richard C. Jones. New York: Harcourt, Brace, 1949.

Fourteen folk tales are retold with humor and charm. These were all told to the author in her own childhood. She has successfully retold them for her Western audience while preserving the spirit and style of the original. This is her first collection.

________. *The Magic Listening Cap: More Folk Tales From Japan*. Retold and illustrated by Yoshiko Uchida. New York: Harcourt, Brace, 1955.

Another wonderful collection of fourteen imaginative stories where humor and wisdom can be found. Told in her style of freshness and simplicity, she blends an intriguing mix of the unusual and familiar with the same universal themes found in all folk tales.

________. *Rokubei and the Thousand Rice Bowls*. Illustrated by Kazue Mizumura. New York: Scribner, 1962.

Rokubei is a hard working farmer who is also a potter in his spare time. He gets his wish to sit and make pots all day long but in the process, makes a startling discovery about himself and his work. This is an interesting story with a familiar theme all cultures can relate to.

________. *The Sea of Gold and Other Tales From Japan*. Adapted by Yoshiko Uchida. Illustrated by Marianne Yamaguchi. New York: Charles Scribner's Sons, 1965.

Twelve new stories are in this collection and most are lesser known tales to the West. Filled with the wealth of oral tradition captured in this volume, this enjoyable book reflects the fascinating folklore of Japan.

________. *The Two Foolish Cats: Suggested by a Japanese Folktale*. Illustrated by Margot Zemach. New York: M. K. McElderry Books, 1987.

The old monkey of the mountain settles with trickery the quarrel between two foolish cats. An amusing story complimented with beautiful color pictures.

Yamaguchi, Thor. The Golden Crane. Illustrated by Marianne Yamaguchi. New York: Holt, Rinehart & Winston, Inc., 1963.

This folktale is from the northwestern islands of Japan and portrays a tale of loyalty. Unlike other crane stories, this variation has a surprise ending.

Storyhour Suggestion

Audience: Elementary School Children
Topic: Japanese Folktales
Theme: Fairy Tales

Helpful Japanese Words:
- irashaimase (welcome)
- konnichiwa (good day)
- sayonara (good-bye)

Introduction: Use a globe to show where Japan is located. Share study prints of Japan or pictures from books, posters or pamphlets. (The Japanese consulate is a good source for extra information and materials.)

Stories to Share: "The Peach Boy" from McAlpine's _Japanese Tales and Legends_

The Rice-Cake Rabbit by Betty J. Lifton

"The Old Man of the Flowers" from Uchida's _The Dancing Kettle and Other Japanese Folk Tales_

One for the Price of Two by Cynthia Jameson

These stories are only suggestions and can be changed to accomodate the age of the audience, the theme or interest of the storyteller, or the occasion.

THE FOX AND THE BADGER IN JAPANESE FOLKLORE

by
Curt Fukumoto

The Fox and the Badger
in
Japanese Folklore

Japan presents a bouquet of colorful, enchanting folklore. In creating this bibliography, I discovered the pleasure of travelling through the labyrinth of Japan's magical tradition of folktales. I hope this bibliography focusing on the fox and the badger in the folktales of Japan, will be of use to educators, librarians, and those simply interested in this fascinating province of tradition.

Japanese folktales emerged and developed from a deep history extending back into mythical origins. For several centuries, the Japanese lived within the margins of their islands, enclosed within themselves, due to a self-imposed isolation. In this isolated country, the rice farmers and deep-sea fishermen and their families, living closely in each hamlet or village, were precious reservoirs of folklore (Dorson, 1963, 21).

The fox and the badger are two enchanting animals in the magical realm of Japanese folklore that often play similar roles. Both creatures display the characteristics of the mythological figure known as Trickster, who deceives others and in return is sometimes fooled himself. "His fondness for sly jokes and malicious pranks often results in harm to himself or others" (Jordan, 1985, 129).

Another characteristic they are widely admired for is their shape-shifting skill. Shapeshifting is a significant mechanism in folklore scattered throughout the world. A shapeshifter is a creature or object that is able to change its shape either at will or under special circumstances. These mysterious shapeshifters may be either evil or benign (Leach, 1972, 1004). In our modern culture, we are familiar with the shapeshifter through the popular cinema. Movies about vampires, werewolves and other supernatural beings perpetuate our fascination with the shapeshifter.

Both the fox and the badger can assume the shape of animals, human beings, or just about anything in the realm of imagination. They may also espouse with humans, haunt families, bring treasure to those who have befriended them, and take vengeance or cause death to enemies (Dorson, 1963, 24). Although both the fox and badger are capable of supernatural mischief, the fox is considered to be more threatening and formidable.

The fox in folklore dates back to the tenth century or perhaps earlier (MacCulloch, 1928, 325). In ancient times, they could be seen wandering about the country, wagging their long pointed muzzles and dragging their long bushy tails (Nozaki, 1961, 3). Often during the night, the melancholy sound of the fox's bark would pierce the silence of a lonely village. Foxes are rarely seen in Japan now, even in the countryside, but they continue to prosper in the folklore of the Japanese.

The fox is deeply woven into the quilted traditional and superstitious beliefs of the Japanese. For example, a romantic superstition says when it rains while the sun is out shining brilliantly, a fox-bride is visiting the home of her bridegroom. Another superstition warns people against saying the word kitsune at night, since this may attract the treacherous, mischief makers.

The fox is known for the myriad forms it can assume. Shimmering beings, trees, and automobiles are just a few of the forms the fox can assume. It is believed that the age of the fox is a factor in its ability to change shapes. A fox can assume the shape of a woman at the age of fifty; at one hundred, a young and beautiful girl, or a wizard possessing all the wonders of magic. At the age of one thousand, the fox enters the Heavens and becomes the "Celestial Fox" (Johnson, 1974).

Since kitsune also possess the ability to understand the clandestine thoughts of any person, they are especially threatening. There are a number of signs that may give away a fox in disguise. If the silhouette of a fox-woman is reflected upon the water's surface, the image of the fox will be revealed. The true identity of the fox-woman may also be discovered when a dog sees a fox. The disguised fox may also be luminous.

Though the fox is usually associated with malice, it can display kindness and gratitude. It may bring treasure to the fortuneless, cure the illnesses of the sick, and answer a mother's prayers for a child (Davis, 1912, 93). The fox also has the honored duty of messenger for Inari-sama, the god of rice. It is said that Kitsune of Inari-sama protect the farms of those who present offerings to the shrine.

The badger is believed to be less malicious than the fox and is often portrayed as a humorous creature, always fond of pratical jokes. "The roles played by the badger in folklore fall basically into three categories: that of vengeful transformer, grateful friend, and roguish prankster" (Harada, 1976). He is a racoon-faced creature in his natural form, but also has a repetoire of shapes he can change into. He has been known to appear as a one-eyed hag, a beautiful woman, a dazzling comet, a shamisen player or a black-garbed priest. Badgers also have the ability to inflate their bellies and drum on them. Often on nights rinsed in moonlight, badgers were known to amuse themselves by playing on their belly-drums, luring men who fell under the spell of their music (Harada, 1976).

The badger is also described in folktales as inflating its scrotum to the enormous size of an entire room, which associates a phallic significance with the animal (Harada, 1976). He can also drag his enlarged scrotum behind him as if it were a locomotive, wrap himself in it as if a monk's robe, or use it as an umbrella to shield himself from the rain (Jordan, 1985, 130). In self-defense he can even strangle hunters with his scrotum.

Wise observers sometimes catch badgers while they are posing in disguises. The tanuki is known to emit a phosphoresent glow, which often gives away his true identity. The garments of the tanuki supposedly remain dry even in the heaviest rainstorms, which also gives the shrewd person a clue to the badger's true nature.

Religion carries a prominence in the shaping of Japanese folklore. The idea of Shinto animism influences Japanese folk literature, especially the genre of animal stories. The actions and events of all elements in the universe are believed to be analogous to the human soul. Therefore, animals and plants are believed to have the ability to think and act in the same manner as human beings (MacCulloch, 1928, 316).

Buddhism also influences this animistic conception of nature through the teaching of transmigration. According to this doctrine, a person's life is only one of the manifold phases of existence, which include celestial beings, animals, plants and even demons and goblins. The lives of animals might pass into those of human beings or into other forms of existence; therefore their metamorphosis into various forms of life is a principal theme of Japanese folklore.

The empathy and kindness often exhibited to animals in the tales of Japan may be traced to Buddhist influences, since the souls of all people might pass through the animal or plant phases. The folktales about the fox and the badger who display special gratitude or attachment to human beings may also reflect the mutual interdependence of beings and the virtue of gratitude, an important tenet in Buddhism (MacCulloch, 1928, 316).

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Annotated Bibliography

"Enough is Enough." In Japanese Tales. Ed. Royall Tyler. New York: Pantheon Books, 1984.

When the mischief of the foxes living on the grounds of an old mansion gets out of hand, a grand fox hunt is announced. Misbehavior on the part of the foxes ceases after the hunt is cancelled. Cancellation is due to a dream of the mansion's owner where an old man pleads for forgiveness on the foxes' behalf.

"The Fox and the Bear." In The Magic Listening Cap: More Folktales from Japan. Yoshiko Uchida. New York: Harcourt, Brace & World, 1955.

It appears the bear will always be outwitted by the cunning fox in this tale. After a series of misfortunes, the poor bear finally gets his revenge when he misleads the fox and coaxes him to bite the hind leg of a large, white horse. I think you can guess what happens to the fox!

"The Fox and the Branches of a Big Tree." In Kitsune: Japan's Fox of Mystery, Romance & Humor. Kiyoshi Nozaki. Tokyo: Hokuseido Press, 1961.

Having fled from his peaceful home beneath a large tree, the fox is lonely. When the tree beckons him to come back, the fox realizes it isn't the tree that is to blame for his being hit by a fallen branch. Finally, the fox returns to his abode. In this quiet, serene tale, the fox is not up to his usual shape-shifting trickery.

"Fox Arson." In Japanese Tales. Ed. Royall Tyler. New York: Pantheon Books, 1984.

A concise tale which exudes respect for the fox and its power. Seeking vengeance after being shot by an arrow belonging to one of the governor's retainers, the fox uses his shape-shifting magic once again. This tale eloquently illustrates the respect one should have towards nature.

"The Fox-Cub That Took Revenge on a Badger Which Had Betrayed His Mother." In Mythology of All Races, Vol. 8. Ed. Canon John Arnott MacCulloch. Boston: Marshall Jones Company, 1937.

When both the fox and the badger are found in the same tale, you can probably guess there will be some trickery and shape-shifting going on. Seeking revenge for its mother's death, the fox-cub deceives the badger into believing a procession is an illusion, which leads to the badger's death.

Matsutani, Miyoko. The Fox Wedding. Chicago: Encyclopaedia Britannica Press, 1963.

Deeply attached to a fox he took home and cared for, a lonely man grieves when the fox disappears one day. One afternoon, a fox wedding procession crosses a rainbow. The elderly man, after a visit from an old fox, realizes and accepts the departure and marriage of his beloved fox. Colorful drawings are as dreamy and whimsical as the story.

"The Fox Wife." Asian Folklore Monographs, vol. 37. Ed. Lou Tsu-K'uang. Taiwan: The Oriental Cultural Service, 1972.

When a man comes home to find two wives, he realizes one must be a goblin. After driving one of the women out from his home, he lives and raises children with the woman he assumes is his wife. One day however, the children notice their mother has a tail!

"The Gift of a Fox." In Kitsune: Japan's Fox of Mystery, Romance & Humor. Kiyoshi Nozaki. Tokyo: Hokuseido Press, 1961.

In gratitude, a fox gives a magic book to an old man. When placed next to his ear, the book enables the man to understand the languages of all living things. Eventually, the magical book brings the old man wealth and riches. This story beautifully illustrates the admiration one should have towards towards the mysterious world of animals.

"Hachisuke and the White Fox." In Once Upon a Time in Japan, vol. 2. Comp. Sayumi Kawauchi. Trans., Ralph F. McCarthy. Tokyo, Kodansha Publishers, 1986.

Kindness is rewarded in this tale of a snow-white fox and a good natured lord. Obligated to the lord for saving him from angry men who accused him of being a thief, the fox magically becomes a fleet-footed messenger. The fox delivers messages to the capital for the lord, who is grateful for the mysterious swiftness of the messenger. The well-written tale ends sadly when the lord discovers the true identity of the messenger, as the messenger dies on a journey.

Excellent for showing children the virtues of kindness.

Pratt, Davis, and Elsa Kula. "A Fox Who Was Too Sly." In Magic Animals of Japan. Berkeley, California: Parnussus Press, 1967.

Disguising himself as the one-eyed husband of an old woman, it is the fox who is really fooled in this tale. The story is told in a concise, straightforward fashion, accompanied by a woodblock print which nicely complements this moralistic tale.

"Not Really A Tree At All." In Japanese Tales. Ed. Royall Tyler. New York: Pantheon Books, 1987.

Looking for a grazing horse who has disappeared, Chudaifu and his servant head towards the mountains in an attempt to find it. While searching for the horse they discover a crytomeria tree of such a tremendous height. They shoot an arrow at the tree, and the next morning they discover a fox pierced by two arrows.

"The Story of a Revengeful Fox." In Mythology of All Races, vol. 8. Ed. Canon Arnott John MacCulloch. Boston: Marshall Jones Company, 1937.

A mischievious peasant frightens and chases a fox sleeping in some bushes. Listening to a divine figure in his dreams, the peasant prepares a feast and announces there is great treasure buried on his farm. When only a few pennies are found, the peasant becomes an object of ridicule.

Badger Stories

"The Tanuki Band of Shojoji." In Once Upon a Time in Japan. Comp. Sayumi Kawauchi. Trans. Ralph F. McCarthy. Tokyo: Kodansha Publishers, 1985.

Due to a band of mischievious badgers no priest would stay long at the temple called Shojoji. The tanukis enjoy running priests out of this temple by changing themselves into cyclopses. In this humorous tale, the badgers finally meet their match when a shabby priest arrives at the temple. Cartoonish illustrations complement the tone of the story well.

"The Badger and the Magic Fan." In Japanese Children's Favorite Stories. Florence Sakade. Rutland, Vermont: Charles E. Tuttle Co., 1958.

Up to more tricks, the badger turns himself into a little girl to steal a magic fan. The badger's mischief stops only when he is pulled up by his nose into the Milky Way. This wonderful version of this classic tale is interspersed with charming ink-wash drawings.

"The Quail and the Badger." In Folktales of Japan. Ed. Keigo Seki. Chicago: University of Chicago Press, 1963.

A mythical tale explaining why the quail has no tail. In this brief tale, the badger becomes a roadside stake at the request of a quail. When the badger realizes the quail has played a trick on him, he grabs the tail of the quail. The quail loses its tail while trying to escape from the grasp of the badger.

Pratt, Davis and Elsa Kula. "The Badger and the Boatmen." In Magic Animals of Japan. Berkeley, California: Parnassus Press, 1967.

Pretending to be a mooring pile, the badger would often trick people into tying their boats to its body; then he would swim away with their boats when the fishermen went ashore. The story is illustrated with a woodblock that mirrors the direct and simple manner of storytelling. Eventually outwitted by fishermen, the badger appears to have given up his pranks near the harbor. Well . . . at least for awhile.

"The Farmer and the Badger." In The Japanese Fairy Book. Ed. Yei Theodora Ozaki. Rutland, Vermont: Charles E. Tuttle Co., 1970.

After ruining a farmer's field a wicked badger is trapped and hung in the home of the farmer to later become soup for the farmer and his wife. Through deception however, the badger tricks the farmer's kind wife to untie him and eventually kills her. With his shape shifting power, he momentarily fools the farmer by becoming his wife. Vengeance comes to the farmer with the help of a good natured rabbit.

"The Lucky Tea-kettle." In Japanese Tales and Legends. William McAlpine and Helen McAlpine. New York: Henry Walck, 1958.

To return the kindness of a poor tinker, the badger turns himself into a beautiful tea-kettle. Acclaimed as "The Living Teakettle," the badger becomes a show-booth performer who dazzles audiences with acts such as walking a tight-rope! The tea-kettle is finally placed in a peaceful temple after the tinker becomes a rich man. A pair of lovely drawings accompany the story.

Stamm, Claus. The Very Special Badgers: A Tale of Magic From Japan. New York: The Viking Press, 1960.

Two tribes of badgers are quarreling in this one. Who wins the dispute comes down to a "change or cheat" contest between the best badgers from each tribe. Monochromatic ink drawings form an integral part of this enchanting book.

Sotoyama, Rekiro. "The Badger, The Monkey, And The Otter." In Asian Folklore and Social Life Monographs, vol. 37. Ed. Lou Tsu-K'uang, 29. Taiwan: The Oriental Cultural Service, 1972.

The badger once again plays the role of trickster in this tale. A badger, a monkey, and an otter find a piece of matting, a bag of salt, and two quarts of beans along a road. When these items are divided among the three of them, you can guess the badger has a trick up his sleeve to get the beans.

Hachisuke, The Messenger

There is a shrine where Obama castle used to stand. The shrine was built by a kind-hearted lord and it was named after a man named Hachisuke. The shrine is also dedicated to Inari the fox deity, who looks out for messengers everywhere.

Long ago, there was a lord who was walking through the streets of his town. As he was walking back to his castle he saw a fox as white as newly fallen snow being chased by four men. The fox yelped with pain as one of the men pounced on the animal and starting kicking it.

"You there," the lord said. He started walking towards the men. "That's enough. You've nearly killed it."

"But your lordship," said the man, still holding the fox, "You should see what he did to our store. He kicked everything over and chewed up our dried fish. What a mess!"

"He did?" said the lord. "I tell you what. I will pay for the damage, but I want you to hand that fox over to me."

The men agreed, and the kind hearted lord carried the fox back to his castle. At the castle, he treated the fox with kindness and told his servants to prepare lots of fried tofu, because fried tofu is a favorite of foxes. In a few days the fox was healthy again. Then the lord took him to the foot of a mountain and set him free.

The town was never bothered by foxes again. Everything was fine in the town and with the lord until the town messenger fell ill. A message had to be delivered to the capital within seven days. If the message didn't get to the capital in time, the lord and his family would be ruined.

The lord asked if there was anyone who could run as fast as his messenger Goheiji. But he was unable to find anyone. Just as he was about to give up hope, a stranger arrived at the castle gates. When he was brought before the lord, he bowed and introduced himself.

"My name is Hachisuke," he said. "I was passing through your town when I heard you needed a messenger."

The lord was unsure if he could trust this man. After all, he had never seen this man before.

"Are you fast?" asked the lord.

Hachisuke nodded.

"Can you make it to the capital in seven days?" asked the lord.

"Yes."

Since the man seemed confident enough and was the lord's only hope, he was given the box containing the letter. In a moment, Hachisuke was off.

All week, the lord worried that the letter would not get to the capital on time. On the seventh day, however, a servant told the lord that Hachisuke had returned.

"He's back already?" The lord had buried his face in his hands. "I should have known he would never make it. I'm a ruined man. Well, its all over."

"Your lordship, I think you misunderstand me. He's been to the capital and back. He's outside waiting with the reply to your letter."

"That's impossible. Our other messenger Goheiji can't make it to the capital and back in less than two weeks."

The lord immediately summoned Hachisuke. The messenger fell to his knees before the lord and presented the letter.

The lord opened the letter. "There's no doubt about it. This is the official reply from the capital. My family is saved! How can I ever repay you?"

"To be of service to your lordship is all I desire."

"How did you make the journey so quickly?" asked the lord.

Hachisuke just smiled and bowed. From that day on, Hachisuke became the castle's most trusted messenger. After returning from a mission one evening the lord called Hachisuke and praised him on his fine work. He also asked him what was the most difficult part of the journey to the capital.

"There's no difficulty your lordship, replied Hachisuke. "Except..."

"Yes?"

"Except for the wild dogs I meet along the way."

The lord was surprised. "Dogs? A brave man like you can't be afraid of dogs."

The lord laughed and shook his head.

Several days later, Hachisuke was late from a mission. This troubled the lord since Hachisuke was never late. He summoned his servants and together they searched for him. For days they looked in the mountains. Finally one of the servants spotted a white object lying among the weeds. When the lord and his servants got off their horses to get a closer look, they saw a lifeless white fox draped over a letter box as if to protect it. As he rode back to the castle, the lord wept as he realized that the white fox was also the messenger named Hachisuke.

Freely adapted and retold from "Hachisuke and the White Fox." In Once Upon a Time in Japan, vol. 2. Comp. Sayumi Kawauchi. Trans., Ralph F. McCarthy. Tokyo, Kodansha Publishers, 1986.

The Badger and the Magic Fan

In Japan, goblins are called tengu and they all have very long noses. Now once upon a time, three tengu children were playing in the forest. They had a magic fan. When they fanned their noses with one side of the fan, their noses would grow longer and longer, and when they fanned with the other side, their noses would shrink back to the original size. They were having a wonderful time fanning their noses back and forth.

Just then a badger came by and saw what they were doing.

"My! how I'd like to have a fan like that!" he said to himself.

And then he thought of a good trick. Because, you see, badgers are always playing tricks and can change themselves into any shape they want. So the badger changed himself into the shape of a little girl. He took a plate of bean-jam buns and went to the tengu children.

"Hello, little tengu children," said the badger. "I've brought you some wonderful bean-jam buns. Please let me play with you."

The tengu children were delighted because they loved to eat bean-jam buns. But there were four buns to be divided among the three of them. And they immediately started arguing over who was to get the the extra bun.

Finally the badger said: "I tell you what let's do. You all close your eyes, and the one who can keep his eyes closed and hold his breath the longest will win the extra bun."

They all agreed to this. The badger counted "One! Two! Three!" and the tengu children closed their eyes hard. As soon as they did this the badger grabbed up the magic fan and went running away with it as fast as he could, leaving the tengu children still holding their breath and keeping their eyes closed.

"Ha, ha, ha," laughed the badger. "I certainly made fools out of those tengu children."

The badger went on walking toward the city. Presently he came to a temple. At the temple he saw a beautiful girl dressed in very expensive clothes. He felt sure she was the daughter of a wealthy man, and in fact her father was the richest man in the country. So the badger crept up behind her on tiptoe. Quick as a flash he fanned her nose with the magic fan. Instantly her nose grew a yard long!

What a terrible to-do there was! Here was the beautiful little rich girl with a nose a yard long! Her father called all the doctors in the country, but none of them could do anything to make her nose short. Her father spent much money on medicines, but nothing did any good. Finally, in desperation, the father said: "I'll give my daughter as a wife and half my fortune to anyone who can make her nose grow short again."

When the badger heard this, he said: "That's what I've been waiting for." He quickly went to the girl's house and announced he had come to fix her nose. So the father took the badger to the girl's room. The badger took out the magic fan and fanned her nose with the other side of it. In the twinkling of an eye her nose was short again!

Her father was very happy and started making preparations for the wedding. The badger was very happy too because he was not only going to get a beautiful wife, but also a large fortune. On the day of the wedding there was a great feast. The badger was so happy that he ate and drank much too much and became very hot and sleepy.

Without thinking what he was doing, he lay back on some pillows, closed his eyes, and began fanning himself with the magic fan. Immediately his nose began to grow longer and longer. But he was half asleep and didn't see what was happening. So he kept on fanning and fanning and his nose kept on growing and growing. It went right up through the ceiling and on high up into the sky until it pierced the clouds.

Now, up above the clouds there were some heavenly workers building a bridge across the Milky Way. "Look at that!" they yelled, pointing to the badger's nose. "There's a pole just the right size for our bridge. Come, let's pull it up."

So they all began pulling on the badger's nose. How this surprised the badger! He started up out of his sleep, crying:"Ouch! Ouch! Help! Help!" And he began to fan his nose with the other side of the fan as hard as he could.

But it was too late. The workers kept on pulling him up, yelling: "Heave ho! Heave ho!" They pulled him all the way up into the sky, and no one ever saw him again.

"The Badger and the Magic Fan." In Japanese Children's Favorite Stories. Florence Sakade. Rutland, Vermont: Charles E. Tuttle Co., 1958. Reprinted with permission from Charles E. Tuttle Co., 1958.

Storyhour Program

Theme: Magical shape shifting animals of Japan: Fox and Badger

Audience: Primary grade school children

Opening: Children always love to see a good magic trick. Why not play the magician, using a simple trick to open the storyhour program which will focus on the mysteries of magic?

Perhaps you can ask them if they can think of shape shifters in the world such as the caterpillar, to slowly guide them into the changing world of the badger and the fox in Japan.

Other questions that may be asked are:

Do they know where Japan is? (A map or a globe might be helpful here.)
What do you know about the fox and the badger?
Have you ever wanted to be someone else?
Do you believe in magic?

Tell: "The Magic Fan" from Japanese Children's Favorite Stories.

Tell: Hachisuke, The Messenger

After the stories have been told, you might want to follow them with activities for the children.
Giving each child a piece of clay to create a shape the fox or badger might become, or what they would like to be, may result in a delightful way for the children to express what they learned. This may also be a good point of departure or a stimulus for creative ceramics.

Another follow up activity may be a creative movement exercise. In small groups or partners, the children can create images and movement with their own bodies. Some examples are: the moon being veiled by clouds, the wind rustling the leaves of a big tree, or the ocean waves breaking on the shore.

FABLES ARE FOR EVERYONE

by
Rebecca J. Knuth

INTRODUCTION

I will never forget the first time I heard the story of "The Boy Who Cried Wolf." I had been shrieking "Help, Help!" while playing. My father took me aside and very seriously told me this fable. I was struck with the absolute power and truthfulness of the story. It became an integral part of my belief system, code, and way of living. A person must never "cry wolf." As I grew, I learned much about life and living from this kind of traditional wisdom, much about the "business of life." For me and for many others, a fable, once discovered, was never forgotten (Blackam 1985, XV1).

It is true that fables can form a bridge from childhood to womanhood, but fables are not designed merely to educate children. For thousands of years they have served as graphic illustrations of the failings and virtues of human nature in its stupidity, foolishness, cruelty, kindness, and generosity. Fables have been used to comment on the follies of mankind, to carry points in debate, and to criticize without fear of punishment. Fables serve as miniature stories that entertain, edify, and graphically illustrate familiar truths. Fables can be cautionary tales (warnings as in the "Boy Who Cried Wolf") though many do not seek to promote a better way. Many are simply humorous or ironic pictures of human foibles in which an individual can recognize himself or, more commonly, others.

By definition a fable is a "human allegorical tale in which animals act in such a way as to illustrate a simple moral truth or inculcate a wise maxim" (Jacobs 1979, 15). Animals are chosen because they are more easily typified as predominently one way--such as foolish or cunning. Fables are allegories in that they are stories with more than one meaning. In "The Fox and the Grapes," there is the literal story of the fox who cannot reach some luscious grapes after repeated attempts. He walks away with the comment that the grapes are probably sour. The allegorical meaning is that people tend to pretend that things they cannot have are not worth having.

Fables can have many levels of meaning just as the moral at the end varies with the telling. Fables have been adapted and rewritten for thousands of years, and each author tends to develop the basic story with a slightly different twist. This is often reflected in the morals. For instance, here are differing ones for "The Cock and the Jewel": 1) Beauty is in the eyes of the beholder, 2) Precious things are for those who can prize them, 3) A thing is worth no more than the use you make of it, and 4) People don't appreciate things they do not understand.

Fables are frankly fictitious, but are realistic in use of details. They are not historically based as are anecdotes nor do they explain how things were created as do myths and legends. They are not parables, which tend to illustrate religious points and involve human beings. They have roots deep in folk wisdom, were first told orally, and have survived in written form for at least two thousand years. Fables appeal to all ages and to all social classes and cultures. They are studied by scholars and read to preschoolers, and new versions come out every year. It has been said that nothing in literature is more quoted than fables. Since ancient times, not to know one's fables is to be illiterate (Newbigging 1972, 37). Yet, with all their historical credentials and roots in folk wisdom, fables endure primarily because of their concentrated wit, and their ability to entertain, clarify, and impress an enduring image.

HISTORY

> So the tales were told before Aesop;
> and asses under lions' manes roared in Hebrew;
> and sly foxes flattered in Etruscan;
> and wolves in sheep's clothing gnashed their
> teeth in Sanskrit, no doubt.
> William Makepeace Thackeray

There have always been animal tales. Originally beast-tales were told to explain phenomena such as why crows are black. Gradually, the fable form evolved. We have full-fledged fables from Sumer, Babylonia, and Egypt. "The Hawk and the Nightingale" comes from Hesiod and dates to the 8th century B.C. Short tales of animals with human traits came to express "the quintessence of commonsense and wise counsel couched in brief, narrative form" (Newbigging 1972, 67).

Most common fables can be traced to India or Greece. In India, fables were part of religious writings such as the Pachatantra, Jatakas, and the Fables of Bidpai. The Indians believed that men could be reborn as animals. In Indian fables, men appear in animal forms. The purpose of the fables is to teach "niti, the prudent conduct of life". These tales have become popular all over the world. They have been translated into fifty languages and into over two hundred versions.

The Greeks viewed fables in a completely different manner. They used animal stories to illustrate, to make a point, or to support an argument. The tales were simple, straightforward, clever, and sometimes cynical. Aristotle commented, "Fables are suited to popular oratory and have this advantage that, while historical parallels are hard to find, it is comparatively easy to find fables. For fables have to be invented, like illustrations, if one has a faculty of seeing analogies and invention is facilitated by cultivation" (Aesop 1961, 14-15). Politicians and parents continue the use of fables as illustrations.

The Greeks were also aware that fables were an ideal way to criticize authority figures or powerful wrongdoers. Phaedrus wrote:

To reach
The potent criminal, a slave
To beast and birds a language gave
Wishing to strike, and yet afraid
Of these his instruments he made
For all that dove or lamb might say
Against them no indictment lay
(Newbigging 1972, 53).

Most Greek fables are attributed to one man, a freed slave called Aesop. Aesop was a "semi-historical, semi-mythological figure" (Encyclopaedia Britannica 1964). Scholars have translated his "life," an earthy, entertaining, and largely fictional collection of vignettes and anecdotes. Aesop became famous for his wit and travelled throughout Greece telling his tales. Most Greek fables from that time came to be called Aesop's fables.

In about 300 B.C., Demetrius Phalereus collected two hundred fables into Assemblies of Aesopic Tales. This was translated into Latin verse by Phaedrus and into Greek by Babrius. Indian fables were also translated. These men began a tradition of scholars and writers involved with the form and content of fables. For two thousand years, the same basic fables have been rewritten or versified. Each fabulist has contributed a personal touch or added understanding. Some, like Kriloff and La Fontaine have written original fables. It is interesting that both authors are considered to be national treasures in their respective countries, Russia and France. That may be a tribute to the enduring appeal of the basic fable form or to their ability to write charming poetry. People of all countries seem to love fables. Perhaps this is because they appeal to all ages and social classes. They are entertaining and create "a picture in which each one of us may find his own portrait." (Encyclopaedia Britannica 1964).

Beast tales such as Reynard the Fox became very popular during the Middle Ages. These tales were long involved stories in which the moral was of secondary importance. Animal tales also occurred in religious writings and bestiaries were very popular. Since people were receptive to animals in literature, it is not surprising that fables were gradually translated into modern languages after a revival in France in the 12th century. The poet Marie de France began a French tradition of involvement with fables that flowered in the 17th century work of Jean de la Fontaine, a fabulist second only to Aesop. La Fontaine considered himself a sort of Aesop, only more poetic and elevated (Wadsworth 1952. 189). He carried on the fabulist tradition that a fable must please in order to instruct. He wrote, "I use the Animals to teach Mankind." La Fontaine's twelve books of fables, written between 1668 and 1694, are known for their "happy spirit." His poems have charm, vivacity, and humor, and his works are required and beloved reading for French school children. His fables have been widely translated and are internationally respected.

Most European countries have produced fabulists and fablers. Fablers create original works, fabulists edit and revise existing fables. Some authors were able to both adapt and originate. A German, Gotthold Ephraim Lessing, wrote Fabeln and tried to return fables to the simplicity of Aesop. He protested against the elaborate fables of La Fontaine and the trend toward using fables for criticism of social customs. While known for his humanitarianism, he lacked humor and literary quality.

England has a long tradition of interest in fables. The best known early English fable is Chaucer's "Nun's Priest Tale" in The Canterbury Tales. In the 1700's, John Gay wrote witty, original fables and Gay is cometimes called the "English Aesop." Sir Roger L'Estrange used the fable as a vehicle for conveying his religious and political beliefs. His morals were long and involved. The English printer, Caxton, realized the classic and enduring popularity of fables. One of the first books printed in England was a collection of fables.

Aesop was to fables what Shakespeare was to drama. La Fontaine secured second place, but third place probably goes to Ivan Krylov. Krylov was a 19th century Russian poet who first translated La Fontaine's fables into Russian and then created his own fables. It is believed that he borrowed thirty-five fables, but created up to 200 of his own. His poems displayed humor and common sense. Although intended for adults, they became favorites with Russian school children. Krylov was honored during his lifetime, and his works have stood the test of time.

It is only in modern times that fables have been created specifically for children. Fables have been used as lessons for children training in the humanities since Roman times. Children were required to translate and rewrite Greek and Latin versions. "Fables were the junior or preparatory humanities in classical education" (Blackham 1985, 11). Aesop's frequently earthy tales were certainly not aimed at children. Although he dedicated one book to a young prince, La Fontaine did not even like children, including his own son (Wadsworth 1952, 212). Most fabulists saw themselves as continuing a literary, scholarly tradition. The entertainment of children was not a valued tradition.

It was the Victorians who promoted fables for children. They viewed them as an excellent medium for translating values (Wilson 1984, 66). Recreational reading for children was a new concept. As the field of children's literature developed, fables came to have an honored place. The 1987-88 Children's Books in Print lists over 85 titles in the fable category. There are collections of the classic tales and illustrated individual tales. Illustrators like the literary quality of fables and the simple plots. The same fable can be set in almost any country. The tales can be illustrated in simple woodcuts or elaborate water colors. It is not surprising that several fables have been chosen for the Caldecott Award. Arnold Lobel won for his Fables and the book is wonderfully illustrated and composed of original tales.

The tradition of illustrations in Aesop collections goes back at least five hundred years to Caxton's 1484 printing of the first English Aesop. There are many editions of Aesop's fables in rare book collections. John J. McKendry of the Metropolitan Museum of Art collected fable illustrations and translations and these were published in AESOP Five Centuries of Illustrated Fables. McKendry wrote, "The fables of Aesop are the only text that has been illustrated so often, so diversely, and so continuously that the history of the printed illustrated book can be shown by them alone" (McKendry 1964, 5). This is an excellent source for any library.

Editions of fables are continually published. Over the years there have been a substantial number of reference books printed on fables, fablers, fabulists, and fable scholarship. For the reader attempting to track down a fable from its moral, I suggest Brewer's Dictionary of Phrase and Fable, which was first published in 1870 (Brewer 1977). There is a scholarly study of the fable's historical development in the European literary tradition--The Fable as Literature by H.J. Blackham (Blackham 1985). Fable Scholarship, An Annotated Bibliography by Pack Carnes is a comprehensive bibliography of the international scholarship; it has evaluative annotations on classic, medeival, and contemporary fable works (Carnes 1985).

There are individual biographies of various fablers. *Aesop Without Morals* is an excellent source for Aesop's "Life" and tales (Aesopus 1961) *Young La Fontaine* deals with the French poet's early life; unfortunately, selections from his works are in the original French (Wadsworth 1952). Excellent sources for interpretative and biographical material are the introductions to collections of tales. I recommend "A Short History of the Aesopic Fable" in Joseph Jacobs' *The Fables of Aesop* (Jacobs 1979). There is a charming account of Krylov's life in *Kriloff's Fables* translated by Coxwell (Krylov 1920). The *Children's Literature Association Quarterly*, Summer, 1984 was devoted to "The Five Hundredth Anniversary of Aesop in English." It has eight articles on topics ranging from "The Modern Fable: James Thurber's Social Criticisms" to "Fables into Picture Books" (Children's Literature Quarterly 1984).

Fables are constantly being revised, adapted and illustrated. Old collections are reprinted. Scholars study the genre. Humorists use fables to comment on modern life. A judge writes witty fables about the legal system (Steuer 1971). Illustrators amuse juvenile and adult audiences with fresh images for old tales. Fables, with their distilled wit and wisdom, continue through the ages to entertain and educate, amuse and edify.

REFERENCES

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Aesopus 1979. *The Fables of Aesop*, *selected, told anew and their history traced* by Joseph Jacobs. New York: Mayflower Books.

Blackham, H.J. 1985. *The Fable as literature*. London: Athlone Press.

Brewer, Ebenezer Cobham 1977. *Dictionary of phrase and fable*. London: Cassell & Company.

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Children's literature association quarterly, Summer, 1984, Vol.9, No. 2. Publication of Children's Literature Association.

Encyclopaedia Britannica 1964. Chicago: Encyclopaedia Britannica, S.v. "Fables" by R.P.C.M.

Krylov, Ivan Andrevich 1920. *Kriloff's fables*, translated by C. Fillingham Coxwell. New York: E.P. Dutton.

McKendry, John J. 1964. *Aesop*: *Five centuries of illustrated fables*. New York: Metropolitan Museum of Art.

New Book of Knowledge 1982. Danbury, Connecticut: Grolier, S.v. "Fables" by Leland B. Jacobs.

Newbigging, Thomas 1972. *Fables and fabulists*: *Ancient and Modern*. Hallandale, Florida: New World Book Manufacturing.

Steuer, Aron 1971. *Aesop in the courts*. New York: Law-Arts Publishers.

Wadsworth, Phillip A. 1952. *Young La Fontaine*: *A study of his artistic growth in his early poetry and first fables*. Evanston, Illinois: Northwestern University Press.

Wilson, Anita C. 1984. To instruct and to amuse: Some Victorian views of *Aesop's Fables*. *Children's Literature Association* *Quarterly* 9 (Summer) 66-67.

ANNOTATED BIBLIOGRAPHY

Personal Recommendation

***	Excellent
-ok-	Okay
---	Poor

ILLUSTRATED CHILDREN'S FABLES

Aesophus, *The Hare and the Tortoise*. New York: McGraw-Hill Book Company, 1962.

Short retelling of the classic contest between the tortoise and the hare. Pencil brush drawings, some green shades. Big print. Reading level: 2nd. Number of words: 52. In print. -ok-

Aesophus, *The Miller, His Son, and Their Donkey.* Illustrated by Roger Duvoisin, New York: McGraw-Hill Book Co. 1962.

A Flemish miller on the way to market receives alot of advice and decides to please himself in the future. Green, purple, black illustrations. Big print. Reading level: 2nd-3rd (Some advanced vocabulary). Number of words: 121. ***

Brown, Marcia. *Once A Mouse...* (Fable Cut in Wood). New York: Charles Scribner's Son, 1961.

Very stylized story, set in India, of a mouse turned into a lion and back again. Momentum created by incomplete sentences leading to the next page. Woodcuts in muted gold, khaki, washed reds, and greens. Reading level: 2nd-3rd (some advanced vocabulary). Good read-aloud book. Number of words: 303. -ok-

Calhoun, Mary. Old Man Whickutt's Donkey. Pictures by Tomie de Paola. New York: Parents' Magazine Press, 1975.

Humorous retelling of La Fontaine's fable about a man, a boy, and a donkey who are criticized in regards to who rides and who walks. Interesting use of language. Cute illustrations. Reading level: 3rd (some colloquialisms). Good read-aloud book. Number of words: 781. ***

Dana, Doris. The Elephant and His Secret. (Based on a fable by Gabriela Mistral). New York: Athenum, 1974.

Written in English and Spanish, a fable about an elephant shaped like a mountain who helps to save the animals. Large block prints featuring modernistic animals in orange, purple, and black. Reading level: 3rd. Number of words: 1000+ ---

Evans, Katherine. A Bundle of Sticks. Chicago: Albert Whitman & Co., 1966.

A Persian father shows his sons that they must work together to make a beautiful rug. Black and white drawings mixed with vivid colors. Large print. Reading level: 3rd (some advanced vocabulary). Number of words: 769. ***

------. A Camel in the Tent. Chicago: A. Whitman, 1961.

Set in Morocco, this tells of a master who lets his camel get "one foot in the door." Reading level: 2nd-3rd (some advanced vocabulary). Number of words: 838. ***

------. The Boy Who Cried Wolf. Chicago: A. Whitman, 1961.

Excellent version of the classic story of a boy who fools his friends one too many times. Color and black-and-white country/peasant scenes. Reading level: 2nd. Number of words: 673. ***

------. The Man, The Boy, and the Donkey. Chicago: Albert Whitman, 1969. ***

A Frenchman learns that you can't please all of the people all of the time. Black-and-white/colored drawings of country scenes with Gallic charm. Large print. Reading level: 2nd (easy reading). Number of words: 500. ***

Galdone, Paul. Androcles and the Lion. New York: McGraw-Hill, 1970.

An escaped slave, kind to a wounded lion, meets him again. Large pictures with Roman setting. Reading level: 3rd. Good read-aloud book . ***

------. The Town Mouse and the Country Mouse. New York: McGraw-Hill, 1971.

The country mouse visits his sophisticated friend in the city and realizes the value of comfort and security. "Englishy" pictures. Reading level: 3rd (some advanced vocabulary). Good read aloud book. Words: 500. ***

Godoy Alcayaga, Lucila. Crickets and Frogs. (Based on a fable by Gabriela Mistral). New York: Atheneum, 1972.

The crickets and the frogs have a musical battle to see who can sing the loudest in this South American fable told in Spanish and English. Primitive woodcuts of black, yellow, and blue. Reading level: 2nd. Number of words: 372. ---

La Fontaine, Jean de. The Lion and the Rat. Illustrated by Brian Wildsmith. New York: Franklin Watts, 1963.

Colorful, appealing edition of La Fontaine's fable of a lion who helps a rat and is repaid. Dark, bright colors with gold and black. Reading level: 2nd. Words: 188. ***

Stevens, Janet. The Tortoise and the Hare. New York: Holiday House, 1984.

A boastful hare loses to the persevering tortoise. Charming, humorous animals in animated illustrations. Reading level: 2nd. Great read aloud book. Number of words: 574. In print. ***

Quigley, Lillian. The Blind Men and the Elephant. Illustrated by Janice Holland. New York: Charles Scribner's Sons, 1959.

Charmingly illustrated version of an encounter between some blind men and an elephant. Blue, red, khaki, flesh color illustrations with a strong flavor of India. Reading level: 2nd. Number of words: 657. ***

Weil, Lisl. Gillie and the Flattering Fox. New York: Atheneum, 1978.

A vain Italian cock falls into the clutches of a flattering and hungry fox. Lively drawings of black, orange, and white. Large print. Reading level: 2nd. Number of words: 600. ***

COLLECTIONS OF FABLES FROM AESOP

Seven Fables from Aesop, retold and illustrated by R.W. Alley. New York: Dodd, Mead, 1986.

"Misadventures of Aesop's all-too-human animal characters and ever-foolish human ones." Illustrations of cabbage patch-type figures, soft colors. Small print and separate moral. -ok-

Aesop's Fables, edited and illustrated with wood engravings by Boris Artzybasheff. New York: Viking Press, 1969.

Ninety fables, each a combination derived from translations made in 1722 and 1848. Striking black and white woodcuts. ***

The Caldecott Aesop: Twenty Fables, by Alfred Caldecott, illustrated by Randolph Caldecott. New York: Doubleday, 1978.

Facsimile of the 1883 edition. Caldecott introduces social commentary with classic animal pictures and then illustrations of then contemporary social scenes. For older children and adults. ***

Aesop's Fables, illustrated by Gaynor Chapman. New York: Atheneum, 1971.

Colorful, modernistic illustrations. Brief versions of sixteen fables at about a third or fourth grade reading level. The morals are not always spelled out and the tales are not well divided. -ok-

Three Aesop Fox Fables. Paul Galdone. New York: Seabury Press, 1971.

Brightly colored, easy-to-read edition with three favorite fables: The Fox and the Grapes, The Fox and the Stork, and The Fox and the Crow. Simple basic vocabulary with a few rich words. Large colorful pictures in green, pink and brown. Reading level: 2nd grade. Number of words in each fable: about 150. In print. -ok-

Aesop's Fables. Selected and Illustrated by Michael Hague. New York: Holt, Rinehart and Winston, 1985.

Thirteen standard tales with morals at the end. Beautifully detailed illustrations of delightfully humanized animals. Would appeal to all ages. Reading level: 3rd or 4th grade with some advanced vocabulary. ***

Aesop's Fables, illustrated by Heidi Holder. New York: Viking Press, 1981.

Nine fables, beautifully illustrated in rich ornately executed water-colors. This is a Persian rug edition as opposed to rag rug. Reading level: 5th grade. In print. ***

The Fables of Aesop, selected, told anew, and their history traced by Joseph Jacobs. New York: Mayflower Books. (1894/1979)

Wonderful small edition with striking black and white illustrations. Facsimile copy of 1894 book. Jacobs, a classic folklorist, includes extensive notes on the provence of each of the 82 fables.

Reading level: 4th-5th grade. Would appeal to older children and adults. In print. ***

Aesop's Fables. A new Introduction by V.S. Vernon Jones, with an introduction by G.K. Chesterton and illustrations by Arthur Rackham. New York: F. Watts, 1912 edition reprinted.

Excellent, thought provoking introduction. Shrewd, plain, sometimes cruel fables in an adult collection, some with morals, some without. Reading level: 6th grade. In print. ***

Fables of Aesop according to Sir Roger L'Estrange with 50 drawings by Alexander Calder. New York: Dover Publications, 1967.

Calder's contemporary line drawings illustrate the wordy 1692 versions of L'Estrange's fables, adapted to express his social and political beliefs. Reading level: 6th grade or above. In print. -ok-

The Fables of Aesop: 143 Moral Tales, retold, selected and edited by Ruth Spriggs. Chicago: Rand McNally, 1975.

Lengthy, detailed versions of the classic fables reflect virtues such as truth, honesty, and goodness. Large book, dense print, good for reading aloud with colorful illustrations with a 1700's look. Reading level: 4th grade. -ok-

Aesop's Fables, selected and adapted by Louis Untermeyer, illustrated by Provensen. New York: Golden Press, 1965.

Child oriented, colloquial retelling of forty fables. Wordy, with contemporary phrasing to match the modern illustrations. Reading level: 2nd-3rd grade. -ok-

Aesop's Fables, retold by Anne Terry White. New York: Random House, 1964.

A possible read-aloud source with minimal illustrations and quite a bit of text. Reading level: 4th grade. -ok-

OTHER COLLECTIONS OF FABLES

Gaer, Joseph, *The Fables of India*. Boston: Little, Brown and Co., 1955.

Selections from the Panchatantra, The Hitopadesa, The Jatakas--Indian religious folklore with universal appeal. Uses the story-within-a-story device. -ok-

Krylov, Ivan Andreevich, *Kriloff's Fables*, translated by C. Fillingham Coxwell. New York: E.P. Dutton & Co., 1920.

Collection of 137 fables by Russia's premier fabler, plus a short personal bibliography. Krylov's fables are pleasant lessons, some adaptations, but many originals. ***

La Fontaine, Jean de, *The Best Fables of La Fontaine*, translated by Francis Duke. Charlottesville: University Press of Virginia, 1965.

Translation of the French poet's humorous and charming fables into rhythmic poetry/prose. Scholarly approach for adults with extensive notes. -ok-

La Fontaine, Jean de, *The Fables of La Fontaine*, adapted and illustrated by Richard Scarry. Garden City, New York: Doubleday & Co. Inc., 1963.

Happy, attractive versions of thirty-one fables, with large colorful pictures, designed for children. Large print. Reading level: 2nd-3rd grade. -ok-

Various Fables from Various Places, edited by Diane di Prima. New York: G.P. Putnam's Sons, 1960.

Fifteen countries are represented by classic fables which demonstrate the timelessness and spirit of the best-preserved records of the human race. ***

Lobel, Arnold, _Fables_. New York: Harper & Row, 1980.

Twenty charming original fables, humorous and contemporary while in classic format. A Caldecott award winner with great appeal for all ages. Reading level: 3rd grade. In print. ***

Fables for Our Time and Famous Poems, illustrated by James Thurber. New York: Harper & Row, 1939.

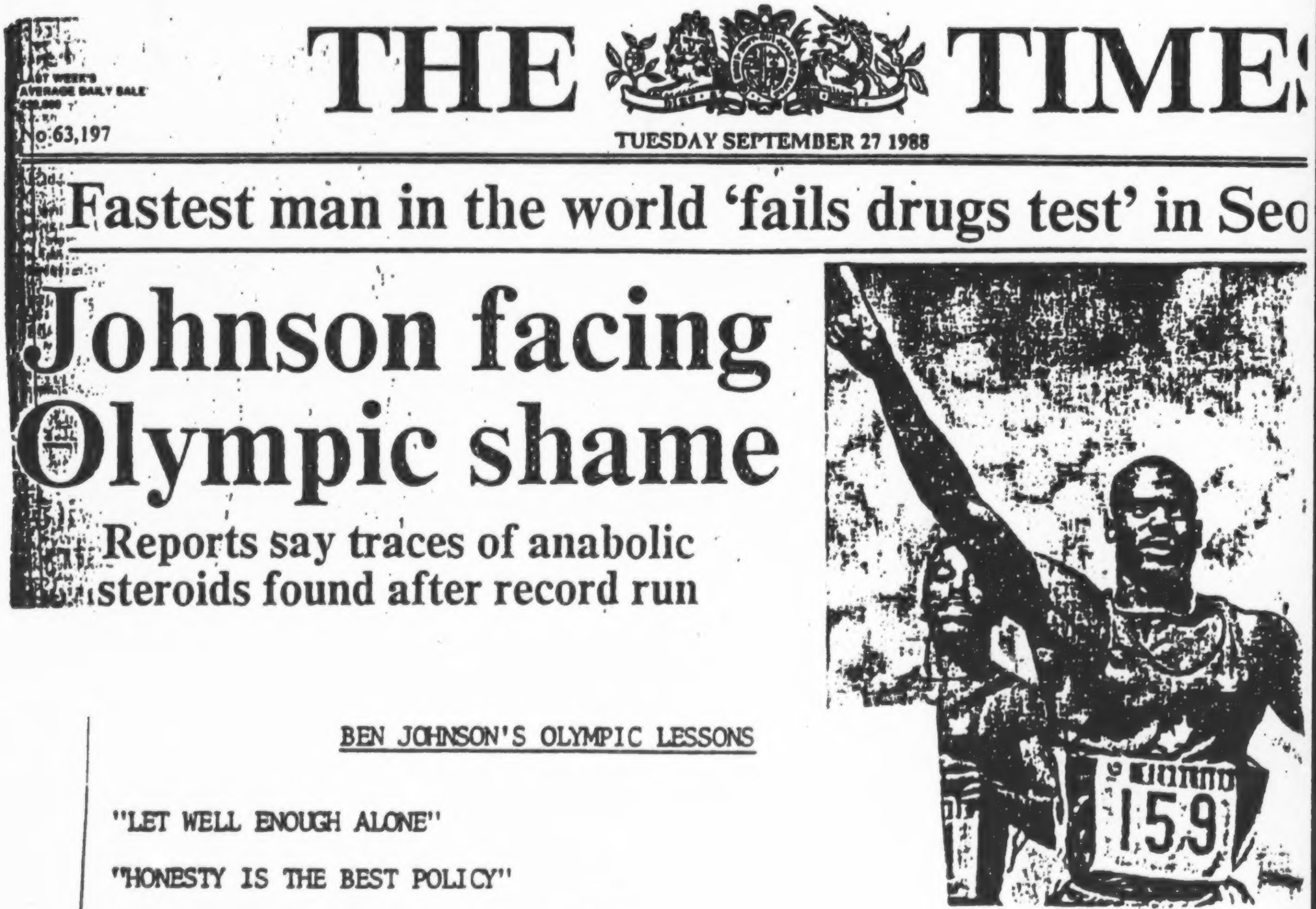
Witty original fables dealing with the anxieties of living in modern times. Colloquial wording and clever phrasing with appropriate morals. ***

ENRICHMENT IDEAS FOR FABLES

FOCUS FOR A DISCUSSION ON FABLES IN MODERN LIFE

FIND A TIMELY HUMAN INTEREST ARTICLE OR STORY THAT MOST OF YOUR AUDIENCE (OLDER CHILDREN OR ADULTS) WOULD BE FAMILIAR WITH. SELECT FOUR OR FIVE APPROPRIATE MORALS FROM A COLLECTION. MAKE OVERHEADS OF THE STORY AND THE MORALS. USE IT TO DISCUSS THE ABILITY OF FABLES AND THEIR MORALS TO SYNTHESIZE AND DISTILL HUMAN NATURE.

AN EXAMPLE:



ST WEEK'S
AVERAGE DAILY SALE

No 63,197

THE TIMES

TUESDAY SEPTEMBER 27 1988

Fastest man in the world 'fails drugs test' in Seo

Johnson facing Olympic shame

Reports say traces of anabolic steroids found after record run

BEN JOHNSON'S OLYMPIC LESSONS

"LET WELL ENOUGH ALONE"

"HONESTY IS THE BEST POLICY"

"THE GREEDY WHO WANT MORE, LOSE ALL"

"FALSE CONFIDENCE IS THE FORERUNNER OF MISFORTUNE"

"IT REQUIRES MORE THAN WINGS TO BE AN EAGLE"

"IT IS BETTER TO DRINK SECOND AT THE SPRING THAN TO FURNISH FOOD FOR THE VULTURES"

ANOTHER IDEA FOR DISCUSSION:

LOOK IN THE NEWSPAPERS, ESPECIALLY THE PERSONALS OR "DEAR ABBY" COLUMNS. FIND A COMMENT, LETTER, OR ARTICLE THAT HAS "HUMAN INTEREST." SEARCH A COLLECTION FOR A FABLE WITH THE SAME ISSUES. MAKE OVERHEADS OF THE CLIPPING AND THE FABLE.

AN EXAMPLE: This clipping from the UH daily newspaper has a similar theme to "The Eagle and the Fox."

> Personal to Prof. Coppinger: You stand there in amazement when few people in BUSEC 350 can answer your questions. Instead of always saying "come on you guys!" maybe you should think about why few people can follow what you are saying. From a student who pays his own tuition and feels ripped-off. (CBA)

The moral of "The Eagle and the Fox" is "The weak will sometimes find their way to avenge an insult, even upon the strong". A significant line was "So she stood some distance away and did all that is left for the weak and impotent to do--poured curses on her foe."

IDEA FOR AN INTERACTIVE BULLETIN BOARD

SELECT FIVE TO TEN FABLES WITH DIFFERENT STYLES AND ILLUSTRATIONS (FOR EXAMPLE, FABLES FROM AESOP, THURBER, LA FONTAINE, LOBEL, ETC.) CUT OFF THE MORALS. NUMBER THE FABLES AND POST. HAVE A SEPARATE SECTION OR SHEET OF ALL THE MORALS. THE AUDIENCE OR PARTICIPANTS WOULD HAVE TO MATCH MORAL AND FABLE.

WRITING IDEAS FOR INTEGRATING LANGUAGE ARTS AND LITERATURE

After introducing the history and conventions of fables to children (4th, 5th, 6th graders)

1) They could match some fables with their morals. They could use a study center or an interactive bulletin board like the one above.

2) Each child could be given a different illustrated fable in book form or different book forms of the same fable. They become the "expert" on their book or fable. Each child gives a short oral presentation on his or her fable, rates it on a scale of one to five, and give appropriate reasons for the judgment.

3) As a group activity, a fable is presented without moral. The group has to generate appropriate morals.

4) Each child is given a moral and has to write a fable for that moral.

5) Each child writes an original fable with a moral. They may illustrate their own or find an illustrator. These fables can be bound into a book.

SCOTTISH TALES OF MERFOLK

by
Kathleen Miller

SCOTTISH TALES OF MERFOLK

Living in Hawaii, surrounded on all sides by the ever-changing sea, I am constantly reminded of the world beneath the waves, of the life below the surface of the water that I know little about. The ocean is a mystery and its secrets cause the mind to wonder about that other world.

Sometimes I question whether my ancestors ever thought about the secrets of the sea. Did they think about the creatures that might live in a water kingdom? They too, in Scotland, were surrounded by the sea. What are the stories that they told their children and grandchildren? Was there some significance behind the tales they told? Why is it that some tales and folkcreatures last through generations?

Unfortunately, my family didn't hold a strong tradition of storytelling and oral tradition, so in my quest to know my Scottish ancestry and the culture of Scotland, I had to rely upon written records of Scottish tales. I wanted to look into that link I share with my ancestors--the sea. In thinking of the tales of the sea, and of all the creatures that belong to them, the most romantic, most mysterious, are the merfolk: mermaids, mermen and merchildren.

When I mention the words mermaid or merfolk, one might imagine a beautiful young fish-woman, the top half of her body human in appearance, the bottom half like the tail of a fish. She would perhaps sit on a small island, combing out her golden locks and peering at herself in a mirror as she sings haunting tunes to passing sailors. This image is, in fact, very close to some of the traditional images of mermaids throughout history, which shows how well the tradition of merfolk tales has endured. According to An Encyclopedia of Fairies , mermaids are described as follows:

> ...the general characteristics of a mermaid are clear and well defined....the mermaids are like beautiful maidens from the waist upwards, but they have the tail of a fish. They carry a comb and a mirror and are often seen combing their long and beautiful hair and singing with irresistible sweetness on some rock beside the sea. They allure men to their death and their appearance is ominous of storms and disasters. Mermaids actually provoke disasters and are avid for human lives, either drowning men or devouring them (Briggs 1976, 287-288).

According to A Field Guide to the Little People, mermaids are described with similar characteristics as above:

> Their skin is translucent and their supple breasts are thrown over their shoulders. Their hair changes from a dark green in the water to a blinding yellow in sunlight. The Mer-Women are often seen holding a comb in their right hand and a mirror in their left. They are excellent swimmers and enchanting singers and can also fly and change themselves into cats, seals, fish or fish-women. They are gifted with a very long life (Arrowsmith 1977, 115).

Tales of merfolk did not originate in Scotland but rather in Babylon. Oannes was a god worshipped by Babylonians around 5,000 B.C. They believed he was the origin of all life. He was the earliest recorded ancestor of the mermaid. The Philistines, Syrians, and Israelites worshiped Atagatis, a Semitic moon and fertility goddess. The Greek writer Lucian, second century A.D., in describing a Phoenician drawing of Atagatis wrote, "In the upper half she is woman, but from the waist to the lower extremities runs in the tail of a fish" (Thomas 1986, 18-19).

In classical mythology the most famous of the sea gods is the Greek god Poseidon, who is also the Roman god Neptune. He was a siren-type merman who influenced the mermaid character most profoundly. Originally, sirens were similar to merfolk in appearance, but in character they were antithetical. In Homer's Odyssey, Ino of the Fair Ankles, a mermaid, saved the life of Ulysses. Sirens, though, sought to lure him to destruction and would have done so had he not tied himself to the mast of his ship and stopped up the ears of his sailors with wax. Ino the mermaid lived in the sea, whereas the sirens were not sea creatures but inhabited an island and had the Earth as their mother. Ino was formerly mortal and may have originally been a fertility or fish goddess (Rowland 1977, 139-141).

The evolution of the merfolk in tales has shown changes in appearance. Early in the Christian era merfolk came to possess one or even two fishtails, whereas sirens, once all voluptuous females, acquired bird-like characteristics, probably due to their alluring voices. In the Middle Ages, the characteristics of the creatures became confused. Either there was no longer a distinction between the species, or they might be all woman, part fish, part fowl, or even part horse (Rowland 1977, 139-141).

Throughout later history, mermaids and mermen were usually pictured as having an upper body that was human and a lower body that was fishlike. These were the merfolk as we most often picture them. They sought the company of people, especially at market time or on fair-days. They would appear dressed as peasants, but they could be recognized. The

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merman's coat was always damp, as was the corner of the mermaid's apron (Robinson and Wilson 1962, 188-189).

Merfolk could go up running streams and were found in fresh-water lakes and ponds. They were believed to come as far inland as the salmon. Nevertheless, mermaids were best known as the mistresses of the oceans. While their husbands, the mermen, were occupied with storm-brewing and weather making, mermaids would manage the home by caring for their merchildren, collecting jewels and gold from the bottom of the sea, and protecting sea creatures. They maintained their youthful looks even though they each may have had hundreds of merchildren. Often mermen were much older, at least in appearance, than mermaids. Mermen took the form of old men with long beards and green or fish-like teeth, and could also take the forms of men, bulls, fish-men, or fish (Arrowsmith 1977, 119). Mermaids, being isolated at the bottom of the sea, would often go to the surface of the sea in search of adventure and romance, desiring more youthful lovers. Here they could find handsome human sailors. A mermaid would follow a ship and sing sweet songs to entice a handsome sailor to follow her. Mermaids were not known to easily give up once they had their sights on a particular sailor. If the young man didn't follow after the mermaid, she would have him washed overboard or would have the ship wrecked so she might rescue the sailor. Then she would bring him to her home under the sea. Depending on how pleased or displeased she was with him, she would either keep him prisoner indefinitely or let him go after she was finished with him, returning him to land with many presents.

As is the case with people, merfolk could be either good or evil. It is not known whether or not they had a conscience, but in the Highlands of Scotland, mermaids and mermen are said to be anxious about their final salvation, but it is always refused them (Briggs 1978, 72). Some merfolk would benefit people, using medicinal and other skills, even granting wishes, and others would seek to destroy humans, even devouring them as will be seen in later examples of Scottish merfolk in this paper. Merfolk had, more than any other folk creature, control over the weather at sea and could use this power to the benefit or detriment of many a seafaring human. In fact, it was believed that only a captain on good terms with the merfolk could safely bring his ship through a journey (Arrowsmith 1977, 118-119). Sometimes the very sight of a mermaid at sea meant death to sailors.

Sirens, or the ancient legendary mermaids, are symbols of fertility and entanglement. The objects most associated with them are the mirror and comb. The Greek and Roman word for comb is "kteis" which also means female genitalia. The mirror is a symbol of vanity and the changeable moon. The

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combing of hair is symbolic of fertility (Thomas 1986, 19). Throughout history, tales of merfolk pertain to sexual mores and beliefs. Medieval theologians thought them "stout whores," serving as deterrent examples of sexual enticement. To the mythographer, sirens represented corporeal pleasures:

> Ulysses was restrained by virtue from such enticements; the wax that stopped the ears of the sailors consisted of the precepts of salvation. Ulysses tied to the mast also became the figure of Christ on the cross; the ship in this instance was the church, the ear was the Scriptures, and the sirens fleshly lust (Rowland 1977, 139-140).

The mermaids' or sirens' music might be voice, flute or stringed instrument, but whatever means used, the music was meant to lull victims to sleep so that they might be destroyed. The mermaid pipe-player stood for pride, the singing mermaid stood for avarice, and the mermaid who plucked the lyre was lechery. These were believed to be the three delights which softened the human heart to vice and led it to the sleep of death. As Hugh of St. Victor claims, "Such are they who love the delights of this world, its pomp and theatrical pleasures. Made dissolute by tragedies and comedies, as if overcome by a heavy sleep, they become the prey of the Devil" (Rowland 1977, 141).

Dante's siren was a hideous, ugly creature with the "dead white complexion so often attributed to prostitutes" (Rowland 1977, 141). In the protagonist's eyes, however, she grew beautiful, and he could hardly resist her song until Virgil, his guide, killed her by ripping her apart. The resulting stench was so overwhelming that the protagonist awoke in nausea. Here the siren symbolized excessive physical appetite to which man was constantly tempted (Rowland 1977, 141).

During the Renaissance the moral significance of the siren continued. Camerarius told of the sweet song of the siren with the motto "MORTEM DABIT IPSA VOLUPTAS" which means pleasure itself will give death. Whitney referred to the story of Ulysses and observed that the man who succumbed to the snare of sirens destroyed himself (Rowland 177, 141).

Even today, although people no longer believe in mermaids as a fact of natural history, as mysterious creatures of the deep, psychologists still find moral implications to the mermaid. She is seen as "none other than the beloved and incestuously desired mother...whose all but inconquerable lure brings death (castration) in its train" (Rowland 1977, 141).

Whatever the case, the oral tradition of mermaid tales in Scotland continues. William Traill Dennison, a writer from Orkney, wrote in the 1890s, "I have heard a hundred times more about mermaids from the lips of Orkney peasants than I ever saw in books" (Marwick 1975, 24). In Scotland, merfolk take on the form of seals called silkies or selkies or in the Highlands and Islands, they are called roanes. The silkies follow the tradition of merfolk in that they are part human in form and part sea creature. Usually, a transformation takes place and the silkie appears as either all seal or all human. In most stories, a silkie in the form of either a seal or a human somehow benefits or harms a human, usually based on whether the human is a good or bad person. The mysterious seal or person is later discovered to be a silkie.

In Welsh stories, supernatural brides are most often fairies or lake maidens, but in Scotland, and especially in the Highlands, they are most often seals, with a previous seal husband, whom they prefer. The seal brides are secured not by courtship or gifts but by the theft of their seal skins (Briggs 1967, 124).

The MacCodrum clan in Scotland were believed to be descendants of silkies. They were thought to be seals in the daytime and men and women at night. The clan is forbidden to kill seals. The occasional family has a hereditary horny growth between their fingers which is supposed to be an inheritance from seal ancestors. The pattern of the MacCodrum tale is almost invariable and is to be found in Orkney, Shetland, the Highlands, and the Islands. In the tale, a man hides the seal skin of a young woman he sees on the beach and she is thus unable to return to her home in the sea. He marries her and she bears him children until she one day finds her seal skin and is compelled to return to her sea home, leaving behind her descendants on land. (Thomas 1986, 19; Briggs 1976, 349-350; McKay 116-119).

According to the Scottish ballad, "The Mermaid," some mermaids are so dangerous that the mere sight of them meant there would be a shipwreck, and some, of the same type as the classical sirens, did their best to lure men to death. The fresh water mermaids were as dangerous as those from the sea. Chambers, in his Popular Rhymes of Scotland (Chambers, 1870, 332), tells of the Laird of Lorntie who encountered a fresh-water mermaid. One day as the Laird of Lorntie was returning to his castle with his servant, he came upon a small lake. He and his servant heard a woman struggling in the lake, and Lorntie leapt off his horse and jumped into the water to rescue the maiden. Just as he was seizing the woman's long golden locks, his servant called out, "Bide, Lorntie!, bide a bink. Yon wauling madam was nae other, God sauf us! than the Mermaid!" Lorntie believed his servant and made a quick retreat. It's a good thing Lorntie took his servant's advice, for just as he was returning to his horse, he heard the woman, who was actually a mermaid, cry out:

Lorntie, Lorntie,
Were it na your man,
I had gart your heart's bluid
Skirl in my pan! (Briggs 1978, 71).

Although the mermaid Lorntie encountered was, it appears, a blood drinker, mermaids in Scotland usually had gentler reputations. For example, a young man was once lamenting the illness of his betrothed, who was wasting away of consumption. A mermaid, hearing him, rose from the water and sang out,

Wad ye let the bonnie may die i' your hand
And the mugwort flowering i' the land.

The young man immediately rose, found the mugwort flowers, dried them and cured his betrothed by infusion (Briggs 1978, 71). Another example is of a mermaid who rose out of a pool as the coffin of a young girl was carried over a stream. The mermaid sang sadly,

If they wad drink nettles in March,
And eat mugging in May,
Sae many braw maidens
Wadna gang to the clay. (Briggs 1978, 71).

There is an air of mystery surrounding merfolk and their powers which still remains to this day, as shown by the story of a mermaid from the Isle of Man who was caught by a fisherman. His companions were in awe and suggested he keep her for luck. He took her home to his wife, who was delighted to have a real mermaid in her home. The wife pressed the mermaid to eat and drink and partake of their hospitality. The mermaid refused to eat, and she looked so unhappy that the couple finally decided to let her go, fearing what the mermaid might do in her moodiness. Once free, the mermaid went back to her friends and told them of her adventures. She said that humans will boil an egg then throw out the water afterwards, not even knowing what it's used for. The mermaid and her friends were so disgusted with the couple's stupidity that they broke off contact with the islanders for many years to come (Arrowsmith 1977, 116). Here, there is obviously some important use for the egg water, yet nowhere could I find what the water is used for. Furthermore, the Scots must have believed the mermaid to have great powers if they feared her wrath even in her captivity.

Mermaids had the ability to grant wishes. Whoever caught a mermaid could request a wish of her before letting her go. Nevertheless, mermaids had their own sense of humor

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and revenge as shown by the following tale of a man from Ross-shire who was lucky enough to catch a mermaid. He asked her for a wish before letting her go. He wanted to play the bagpipes. The mermaid asked if he wanted to play in order to please himself or to please others. The man thought for a minute and answered, "I suppose it's for myself." With that, the mermaid granted his wish. From that time on, the man was able to play the bagpipes with great pleasure to himself, but to everyone else, his piping sounded like a chorus of a hundred rabid alley-cats (Arrowsmith, 1977, 116-117).

As is the case with mermaids around the globe, mermaids in Scotland hungered for the love of mortal men, whom they pursued shamelessly. Young fishermen were warned that if a mermaid should rise out of the water and grab the bow of the boat and ask what the tide was, he was to give an incorrect answer or he would be completely under her power (Marwick 1975, 24). Another strategy was to throw empty barrels overboard, and while the mermaid spent her time examining them, the sailors could make their escape (Campbell, 201).

There is a tale of one young seafaring man who fell under the power of a mermaid. Across the Pentland Firth from Orkney, in a cave under Dwarwick Head near Dunnet, a young Caithnessian was chained to the floor with golden chains and was guarded continuously by a jealous mermaid. It is said that the mermaid fell in love with him and showered him with many rich gifts which he foolishly gave to human girls. Enraged by his faithlessness, the mermaid enticed him to come to the cave with her to see all the treasure of all the ships that had ever been lost in the Pentland Firth. He followed her, and while he gloated over the treasure, she lulled him to sleep with a mermaid song. He awoke to unending captivity. Some believe he remains there till this day (Marwick 1975, 24).

Sometimes merfolk took humans as their spouses, but unfortunately this was seldom completely successful. Usually it was the mermaid who took a human husband, but on occasion a merman would take a human wife. Often, in tales where a mermaid married a human man, she was still subject to the laws of the sea. If her husband accidentally broke one of the sea laws, she would be forced back to her sea people. For example, there is a tale of the marriage of a mermaid and a man who lived close to Little Loch Roag. They had a happy life with their two children until he accidentally broke a sea law. Broken hearted, the mermaid returned to the sea and her own people. It was a very bad winter, the worst within living memory, and the mermaid grew very anxious for her husband and children. Unable to bear it any longer, she returned to shore near her husband's cottage. The husband's mother had come to help take care of the children. One night the woman was unable to sleep because of the cold, and she suddenly heard her daughter-in-law, the mermaid, singing:

> If my hero [son] feels it cool,
> Wrap him in my cloak of wool.
> If the Fair One [daughter] lacks for heat,
> Warm the milk and blow the peat.

When the husband came in from working, his mother told him what she had heard. He ran to the shore in search of his wife, but he never found her. Because she had returned to the forbidden home, she had broken an undersea law and had been changed into part of the sea foam. But this was the ultimate fate of all that was best in the merfolk, for it was believed that goodness could not die. For those merfolk who broke the law to save others, the foam they turned into "hardens into golden, everlasting amber and the rare red amber shines with all that is immortal of some sea-creature which has given its life for one it loves" (Swire 1966, 45-46).

Sometimes, naturally occurring phenomena was attributed to merfolk. Such was the case with the Island of Haskeir, about two or three miles west of North Uist. This island is the haunt of many seals. This is how the tale goes. Once there was a boy who lived with his family near the shore. His name was Hamish. He liked to walk along the shoreline, and as he was doing so one day, he met a beautiful mermaid. She was weeping bitterly because she had lost her comb. Mermaid combs are magic and she feared the scolding she would receive when she returned home without it. Hamish asked her to describe it, then helped her look for it. They couldn't find it so he carved her a new comb from one of the shells he found on the beach. The mermaid was very grateful and they became friends. Mermaid combs are very magical and the making of the gift and the using of it bound these two together for all time. Then Hamish's father died. Hamish, being the eldest son, had to work hard to support his mother and sisters and brother. Hamish didn't have time to spend with his mermaid friend so she would meet his boat and quickly drive fish into his net. With the time thus saved, they would spend hours talking and dreaming. Finally, Hamish's brother and sisters were old enough to take care of the croft (farm) and he decided to marry the mermaid. But Hamish's mother was against the marriage. Hamish didn't have enough money for a croft of his own, and he didn't know what to do. He told this to his mermaid as they were out in his boat. Suddenly, a wave broke and the mermaid's father, the King of the Undersea World, appeared. The King, learning of Hamish's love for his daughter, provided an island for them to live on. On this island the King placed seals as messengers. The seals would help anyone to land on the island that the couple desired to see and keep out anyone who tried to land on the island against the couple's wishes. The couple lived there for the rest of their days. The mermaid was proud to know her baby had a real soul, and sang to it this lullaby:

> You are not a round-headed white seal-cub, O Little Beloved,
> Neither are you the seagull's grey chick.
> The Otter of the Black Skin was not your father,
> Nor yet the Great Ones of the Ocean, O Little Beloved.

It was said that after the last of this mermaid's descendants died, the sea swept over the island; today there is only a rock left. The seals still come there in the autumn to have their white long-haired babies. Today, the tale and the island are no longer regarded with great respect, for Dean Monro, a Scot writing of this island, noted, "Quherin infinit slaughter of Selchis is" (Swire 1966, 224-226).

Despite the slaughter of seals in Scotland, there is still evidence that the belief in silkies and merfolk continues. In Edinburgh, in 1959, this report was given:

> I was told by a Miss Bartholemew of an experience of her sister's on one of the Scottish Islands. She thought, one fine summer night, that she would go out to bathe in the sea and watch the seals. Her way ran past a fresh-water loch, and she had been warned by the local people not to take that way at night. However, she went, and saw nothing, but heard a quick pattering like little footsteps all around her, which frightened her a little, so that she ran, and then the footsteps quickened and ran along with her. When she got to the seashore, she could see nothing of the seals; but she was still determined to bathe, so she took off her coat and shoes. As soon as she went into the sea the seals slipped into the water from the rocks on every side. A big dog seal came up and puffed in her face, and the others pressed themselves so close against her that she had to make quickly for the shore, or she would have been pressed to death. Her feeling, though perhaps not her express belief, was that the seals and the fairies who came pattering beside her were the same people (Briggs 1967, 43).

A more famous incident took place in the early 1890s in Newark Bay in Orkney. For two or three summers, a mermaid appeared to hundreds of sightseers. Known as the Deerness Mermaid, her description is found in The Fish Traders Gazette:

> It is about six or seven feet in length, has a little black head, white neck, a snow-white body and two arms,

> and in swimming just appears like a human being. At times it will appear to be sitting on a sunken rock, and will wave and work its hands (Marwick, 24-25).

Another documented incident took place in Benbecula. Some men were out fishing when they spotted a creature they believed to be a mermaid. A boy threw a stone at it and killed it, its body washing up on the reef a few days later. Alexander Carmichael describes it in his own words:

> The upper portion of the creature was about the size of a well-fed child of three to four years with abnormally developed breast [sic]. Hair long, dark and glossy; skin white, soft and tender. The lower part of the body like a salmon without scales. Crowds of people came to see it. Mr. Duncan Shaw, factor for Clanranald, Baronbaille and Sheriff of the district, ordered a coffin and shroud to be made for the mermaid. This was done and the body buried near the shore in the presence of many people. There are people still living [i.e. late nineteenth century] who saw and touched this curious creature and give graphic descriptions of its appearance (Swire 1966, 198-99).

Mermaids today are still the mysteries of the deep. They were born of lore and legends and there they continue to live. But if you should happen to hear beautiful, strange music when at sea, beware...

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RECOMMENDED TALES

"The Crofter's Mistake." In Williamson, D. The Broonie, Silkies and Fairies: Travellers' Tales of the Other World. New York: Harmony Books, 1987.

Two brothers, Iain and Angus, are crofters (small farmers) who fish every day for a living. Iain loves the seals and Angus hates them. One day Iain meets and falls in love with a beautiful young woman who we learn later is a silkie. Together they have a daughter that Angus also loves dearly. A tale of love and revenge, "The Crofter's Mistake" holds some violent episodes yet may still be suitable for older children in its richness in the life and lore of Scotland. Pp. 125-142.

"The Fisherlad and the Mermaid's Ring." In Leodhas, S. N. Thistle and Thyme: Tales and Legends from Scotland. New York: Holt, Rinehart and Winston, 1962.

A fisherlad captures a mermaid and is thus granted a wish. Having recently lost the love of a "bonnie lass," he wished for his true love to receive him. What he expected was not what he received, but the mermaid did keep her word. A charming tale that carries an important lesson. Pp. 119-135.

"The Fisherman and His Sons." In Williamson, D. The Broonie, Silkies and Fairies: Travellers' Tales of the Other World. New York: Harmony Books, 1987.

A fisherman had five sons, three of whom continued on to be fishermen, and two of whom became crofters (farmers). Even though their father considered the seals his friends, the fishermen brothers were angry with the seals which were eating some of their fish. The three brothers planned to kill an island full of the seals. The brothers, however, didn't know that these seals were actually silkies. A story of a lesson learned, this tale reveals the silkies as a colony of seal people rather than as creatures that take the form of seals or people. Pp. 103-112.

"The Lighthouse Keeper." In Williamson, D. *The Broonie, Silkies and Fairies: Travellers' Tales of the Other World*. New York: Harmony Books, 1987.

All alone on an island, tending a lighthouse, the lighthouse keeper saves a seal in distress. He and the seal become friends and care for each other greatly. One day he finds himself in distress and a beautiful young woman comes to his rescue. Later he discovers she was a silkie. A beautiful story of favor returning favor. In the epilogue, the story is traced to an actual lighthouse keeper. Pp. 65-78.

"The Mermaid." In McKay, J. G. *More West Highland Tales*. Edinburgh: Oliver and Boyd, 1960.

A tale of how the MacCodrum clan in North Uist became the descendants of mermaids. It is written in Gaelic with an English translation. A fisherman, Otram, hides a mermaid's seal skin tail in order to make her stay on land. She becomes his wife and bears him children until one day she finds her tail and returns to the sea. Many footnotes add great dimension to this story. Pp. 116-119.

"Saltie the Silkie." In Williamson, D. *The Broonie, Silkies and Fairies: Travellers' Tales of the Other World*. New York: Harmony Books, 1987.

Scottish sea-tinkers were travellers by sea who stopped at ports and sold or traded goods. In "Saltie the Silkie," a family of sea-tinkers suffers the death of their infant daughter, only to have the mother in the story adopt a seal who becomes a daughter figure. Later it is discovered that the seal is actually a silkie. Saltie is a clever silkie who grants the mother's wish by devious methods. Pp. 17-30.

"The Silkie's Revenge." In Williamson, D. *The Broonie, Silkies and Fairies: Travellers' Tales of the Other World*. New York: Harmony Books, 1987.

A West Coast minister discovers the revenge he must suffer for killing a seal, or silkie, pup. The silkie in this tale is a kind of merfolk in that it may take the form of a human. Intriguing and captivating in its dialect. Pp. 1-8.

"The Woman of the Sea." In Crossley-Holland, K. Folk-Tales of the British Isles. London: Faber and Faber, 1985.

A young man observes some sea-people dancing in the moonlight by the ocean. He notices their seal skins flung down on the beach. They normally appear as seals but because it is midsummer and a full moon, they are celebrating and dancing for joy. He hides one of the seal skins and the maiden that is left searching for hers eventually becomes his bride. From the Isle of Unst, this tale is typical of the Scottish merfolk or silkie motif of a human man capturing a mermaid or silkie bride. It is full of fine imagery. Pp. 39-42.

THE IRISH HERO IN FOLKLORE

by
Kendra Rhoten

THE IRISH HERO IN FOLKLORE

> "What is it to be Irish?
> It is to live the whole history of his race
> between a dawn and a dawn--the long wrongs, the
> bird-swift joys, the endless hurt of his ancestors
> since the morning of time in a forgotten forest,
> the knock-at-his-heart that is part of his religion."
> (Irish blessings with legends, poems, and greetings[1983], 83)

INTRODUCTION

The "hero" in Irish folklore is a multi-sided character full of energy, passion, and loyalty to his/her beliefs. He plays an integral part in Gaelic-Irish tradition.

AUDIENCE

Elementary and secondary teachers and librarians are the intended audience of this presentation on Irish folktale heroes.

BACKGROUND

Ireland is a country that has been occupied by various groups of people, all of whom have contributed in some way to the folklore of modern Ireland. Historical records show six major groups, or tribes, traveling and settling on this north-western European island which lies between the Irish Sea and the Atlantic Ocean. Their arrival dates back as far as 8000 B.C. The first group recorded was the Parthalonians from Greece. They lasted about three hundred years and perished in a great plague. Their burial ground is at Tallaght near Dublin. The name, "Tamleacht Muntire Parthalon" means "the plague sepulchre of Parthalon's people." The next group was Nemed from Scythia. They battled with the third group, the Fomorians from Africa and lost the "Battle of the White Strand."

Fourth to arrive, from Greece, was the Fir Bolgs. Their kingdom lasted thirty-six years in five areas: Ulster, North Munster, South Munster, Connaught, and Leinster. Their influence in Ireland can be seen today by place names derived from this race. The fifth group, also from Greece and Scandinavia, was the Tuatha De'Danann. These people were thought to have knowledge in the arts of magic. They fought against the Fir Bolgs and won after four days of battle. The Fir Bolgs surrendered with the condition that they be allowed to occupy one-fifth of Ireland. Connaught was their choice in which to settle. Evidence that there was once a great battle exists today in the form of mounds, cromlechs, and sepulchral monuments (Flood 1970).

Sir William Wilde, in researching the Battle of Moytura, feels that the information passed down through the legends of this battle gives an exact description of the battle site. Thus he is inclined to believe the story is almost absolutely historical (Flood 1970). A second battle of Moytura was fought twenty-seven years later between the Tuatha De'Danann and the Fomorians. The Tuatha was the victor.

The sixth group, and one that many folktales refer to, is the Milesians from Central Asia via Scythia, Egypt, and Spain. They also battled the Tuatha and were victorious. The sons of Mile who survived divided the territory as follows: Munster-Eber, Leinster and Connaught-Ermon, and Ulster-Ir. These were the early Celtic influences (O'Connor 1970). They would later be known as Gaels and appeared in Ireland before the birth of Christ. They were to set the most conspicuous and enduring imprint on what "Irishness" was to be like (Kee 1980). Even though these people belonged to tribes and fought wars against one another, they shared a common language (oral and written), a common code of law (Brehon law), a common tradition of oral poetry and a common history adapted from ancient legend.

The eighth, ninth, and tenth centuries were a period in which Western and Northern Europe were under invasion by Scandinavians, Danes, and Norsemen. These invaders were considered pagan people and anti-Christian. This period in history depicts the tales of Brian Boru (Colum 1954).

Scholars generally agree that each involved plot within a tale was originally composed by one person in one place at one time. Folktales generally begin their life as oral compositions. If the story was interesting, it circulated in the local area, and then made its way into the traditional storytelling mold. It spread over a larger area and continued to be told.

Folktales in Ireland are of the international type as listed by Antti Aarne and Stith Thompson, and the national type.The oral tales in any single country are known as national tales. In Ireland these national tales are distinguished by their heroic atmosphere and descriptive language, which includes "runs" (rhetorical descriptions of challenges, journeys, voyages, combats, and similar events) (O'Sullivan 1974). They are unique to the Gaelic speaking areas of Ireland (O'Sullivan 1966).

In Celtic times, the stories, poems, and history of the tribe were recited by bards. A bard was a learned man who reported to the king or leader. He was the official historian, royal genealogist, attended all the royal functions, entertained at the leaders request, accompanied tribes into battle, and had a repertoire of stories (Rees 1961). Bards were accompanied by a harp. For his services the bard ate well, had his own hut, and was a prestigious member of the tribe. A higher level was the Fili who trained for twelve years to learn stories, poems, and the history of the tribe. "Gaelic storytellers had a strong sense of humor, and often intersperse their tales with comic and amusing incidents" (Flood 1970, 123).

Throughout history Ireland has had storytellers. Later in Ireland the name Seanachai became synonymous with a storyteller. The present day shanachie is considered a professional storyteller in western Ireland. He preserves and embellishes traditional Irish folklore (Chauvire 1956). His repertoire may include fifty to two hundred tales. His profession affords him a position of social prestige of which he is proud (Funk & Wagnell's Standard Dictionary of Folklore, Mythology and Legend 1972).

When Christianity was introduced in the fifth century, the monks began writing down information in Latin. The Gaelic world and the new religion were able to fuse, causing the Gaelic culture to flourish. Irish monasteries at Clonmacnoise and Monasterboice provided the setting for the "Gaelic Golden Age." From the eighth century onwards the Celtic, or old Irish language, was used for written manuscripts. Because of what has been written from Irish traditional folklore, three statements have been made:

Ireland's geographical position as an island on extreme western edge of Europe ensured that, while its people were close enough to borrow lore and ideas from European neighbors, they were enabled at the same time to preserve a fairly accurate picture of what belonged to themselves traditionally (O'Sullivan 1974, 12).

Ireland escaped physical occupation by the Romans (O'Sullivan 1974, 12).

Ireland has been able, through interest and labours of individuals in the nineteenth century and government action over almost forty years, to preserve from oblivion a substantial portion of the still living oral traditions of its people (O'Sullivan 1974, 12).

IRISH HERO IN FOLKLORE

Historical value has been linked to these hero tales. Many of the places mentioned in the folktales have been identified and in present day still retain their original names. Examples are raths, forts, cromlechs, and tumuli which correspond with descriptions given in the tales (Flood 1970). Much is known about ancient topography in Ireland because of the names and incidents sited in these Irish historical legends and poems (Flood 1970).

In Irish Celtic mythology, four cycles are emphasized: Mythological cycle; Ulster, or Red Branch, cycle; Fenian cycle; and Historical cycle (Rees 1961). The Mythological cycle consists of tales describing the early settlement of Ireland. The chief characters belong to the Tuatha De'Danann. Ulster, or Red Branch, cycle centers on the court of King Conchobar at Ulster. These stories tell of the Ulster heroes Cuchulainn, Conor MacNeasa, Conall Cearnach, and more. The setting is in the wild, harsh Northern countryside of Ireland. The characters are very real and stir up emotions of love, hate, suffering, and rejoicing. They are quite adventuresome characters (Sutcliff 1968).

Fenian tales, also known as Ossianic cycle, occur later in history and are set in Southern Ireland amidst the soft green Killarney countryside. Finn MacCool is the subject of these folktales and fairytales. There is a contradiction regarding whether or these adventuresome heroes were real characters in Irish history or were not human at all (Sutcliff 1968). The Historical cycle contains stories about various high-kings and provincial lesser kings.

> In the Irish myths we are told who the characters are, what their condition of life is, and where they lived and acted; the heroes and their fields of action are brought before us with as much definiteness as if they were persons of today or yesterday (Sutcliff 1968, 11).

> Because of this, Gaelic mythology, so far as it is preserved in Ireland, is better preserved than the mythology of any other European country (Curtain 1980, 12).

During the seventeenth and eighteenth centuries, the English government dominated Ireland, enforcing the "English Penal Laws in Ireland." Under these severe laws, Irish language, education, music, dress, history, religion, and folklore were supressed.

> The government (England) certainly intended the national school system to perform a massive brain-washing operation, obliterating subversive ancestral influence by inculcating in the pupils a proper deference for their school superiors (Hyde 1986).

This colonial policy achieved its desired results in that there was a widespread language shift to English, a general ignorance of the Irish language, history, music, literature, and folklore, and a native Irish population who were unable to read or write their own language.

> When powers both foreign and hostile to everything Gaelic came to be, all mental training in Ireland was redirected. When persons left the class which uses Gaelic as the everyday language and clings to ancient ideas of people, he loses and doesn't retain that part of his past (Curtain 1890, 28).

Some areas lost all myth tales to new ways while others retained old ways and tales. These were in the remote areas of Ireland. Myth tales in Ireland preserved where the Gaelic language was kept alive and lost where the language perished (Curtain 1890).

GAELIC REVIVAL

In 1926, "The Folklore of Ireland Society" was organized to collect and study folktales and Irish oral tradition. There was at this time a "Gaelic Revival" that is still in existence today. Many people of Irish descent want to know more about their past. This appears particularly true of younger generations in the United States who have relatives that were Irish immigrants during the nineteenth century.

The Irish government created "The Irish Folklore Commission" in 1935. Collectors were assigned to Irish-speaking districts to record oral traditions. Guidelines for collectors were set down by the archivist, Sean O Suilleabhai (O Suilleabhain 1942). This was such a vast undertaking that school seniors from five thousand primary schools in twenty-six counties participated in the commissions work. The project lasted one and a half years and produced one half million pages of manuscripts on folklore. Folklore was collected from parents and neighbors after school. Teachers followed-up the next year with questionnaires on particular subjects. Six hundred people answered the one hundred queries thus adding more valuable information to the many facets of Irish lore. The collection, housed at the Department of Folklore at the University College in Dublin, now includes over one and a half million manuscript pages, thousands of disc and tape recordings, and a large photographic collection illustrative of Irish life (O'Sullivan 1974).

> One does well to view history in the cultural atmosphere as well as the known physical dimensions (O'hOgain 1985, 308).

This comment appears to be true in Ireland today. The folk memory has a highly developed narrative art with the ever-lasting theme of victory over repression. Ireland's earliest inhabitants left a wealth of legends and traditions to the next generations. Ireland also has the oldest vernacular literature in Europe (O'Sullivan 1974). Today's battles in Ireland may produce the heroic folktales of tomorrow.

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Chauvire, Roger. 1956. A short history of Ireland. New York: Devin-Adair.

Colum, Padraic. 1954. A treasury of Irish folklore. New York: Crown.

Curtain, Jeremiah. (1835-1906). 1968. Myths and folklore of Ireland. Detroit: Singing Tree Press.

Ellis, Peter Berresford. 1987. A dictionary of Irish mythology. London: Constable.

Flood, J.M. 1970. Ireland: its myths and legends. New York: Kennikat.

Leach, Maria, ed. Funk & Wagnell's standard dictionary of folklore, mythology and legend. 1972. New York: Crowell.

Hyde, Douglas. 1986. Language, lore and lyrics. Dublin, Ireland: Irish Academic Press.

Irish blessings with legends, poems and greetings. 1983. New York: Greenwich House.

Kee, Robert. 1980. Ireland a history. Boston: Little, Brown.

O'Conor, Norreys Jephson. 1970. Battles and enchantments, retold from early Celtic literature. New York: Books for Libraries Press.

O'hOgain, Daithi. 1985. The hero in Irish folk history. Dublin, Ireland: Gill and Macmillan.

O'Suilleabhain, Sean. 1942. A handbook of Irish folklore. Dublin, Ireland: Educational Co. of Ireland.

O'Sullivan, Sean. 1966. Folktales of Ireland. Chicago: Univ. Press.

---------1974. The folklore of Ireland. London: B.T. Batsford.

Rees, Alwyn and Brinley. 1961. Celtic heritage. London: Thames and Hudson.

Sutcliff, Rosemary. 1968. The high deeds of Finn MacCool. London: Penguin.

NAMES ASSOCIATED AS IRISH HEROES AND HEROINES:

MYTHOLOGICAL CYCLE:

Stories relating to the many invasions of Ireland from CeSair to the sons of Milesius and activities of the Tuatha De Danaan.

ULSTER CYCLE: or RED BRANCH, contain the Cuchulainn tales.

CYCLE OF THE KING: Stories relating to the adventuresome, semi-mythical rulers.

FENIAN CYCLE or OSSIANIC CYCLE: Stories of Fionn MacCumhail and the warriors of Finn MacCool and the Fianna.

AMERGIN: bard, son of Milesius, first druid in Ireland.

BRIAN BORU: High King about 976.

CONCHOBHAR MACNESSA: a Red Branch Warrior.

CORMAC: a king of Ulster.

CORMAC MACAIR: a High King.

CREBHAN: a High King..

CREIDNE: female champion of the Fianna.

CRIMTHANN: son of the High King Lugaid Riab nDerg.

CUCHULAINN: Red Branch champoin of Ulster. Has been called the Irish Achilles.

DEIRDRE: a Druid foretold she would bring sorrow to Ulster.

DIARMUID and GRAINNE: major epic of the Fenian Cycle.

FIACAIL MACCONCHINN: Fianna Champion.

FIONNBHARR: one of the De'Danaans.

FOLTOR: member of the Fianna.

FORBAL: Forbay, son of Conchobhar MacNessa.

GOLAMH: original name of Milesius.

OISIN: son of Finn.

SAINTS:

PATRICK: "national saint"

BRIGID: "patroness of Ireland"

COLMCILLE: Irish missionary, Monasteries at Derry and Durrow.

BOOKS FOR CHILDREN AND ADULTS:

Barth, Edna. Shamrocks, Harps, and Shillelaghs: The Story of St. Patrick's Day Symbols. Seabury Press, 1977.

An appropriate story to read on St. Patrick's Day.

Bauer, Caroline Feller. Celebrations. New York: Wilson, 1985.

Extensive collection of activities and stories for special days. Chapter X is devoted to St. Patrick's Day. It includes stories, poems, treats to make, bulletin board ideas, creative writing ideas and a bibliography suitable for this topic.

Brewton, Sara and John, ed. Laughable Limericks. New York: Crowell, 1965.

Extensive collection of limericks including a section on writing limericks. Useful source when doing a lesson that includes limericks.

Brooke, Stopford A., ed. A Treasury of Irish Poetry. New York: MacMillan, 1905.

An extensive collection of Irish poetry collected from the eighteenth and nineteenth centuries. Poets who include Gaelic themes:: George Darley(1795-1846), Jeremiah Joseph Callanan(1795-1829),Michael Tormey(1820-1893), Joseph Sheridan Le Fanu (1814-1873), James Clarence Mangan (1803-1886), Aubrey DeVere, George Sigerson, Douglas Hyde, Standish James O'Grady, and William Butler Yeats. The last five poets wrote in the nineteenth century. The poems enhance the folktales and myths of the early Gaelic people.

Campbell, J.J. Legends of Ireland. London: B.T. Batsford, 1955.

A comprehensive collection of Irish hero-tales. In some cases author has condensed but not changed the tales. The tales are divided into three groups. First is, "Ulster," and "the Red Branch warriors." "Cuchulainn, Finn, his son Oisin and the Fian" comprise the second group and the third group is made up of several heroes, heroines, kings, queens, and clerics.It is a worthwhile source for this topic. The stories are interesting and filled with famous names from Irish folktale history: Cuchulainn stories, Brian Boru, Deirdre, Diarmuid and Grainne, Oisin, and St. Patrick.

Colum, Padraic. A Treasury of Irish Folklore. New York: Crow, 1954.

An extensive collection of Irish heroes, of old, great chiefs and uncrowned kings, ways and traditions, ballads and songs, and more. A delightful book to browse through and a good source for this topic. All of the major hero tales are represented.

________. The Stone of Victory and other Tales. New York: McGraw Hill, 1966.

This collection of tales comes from seven of the author's books. Colum is a noted storyteller and author in his native Ireland. "The Stone of Victory," and "Saint Patrick and the Hill of Tara," are useful for this topic.

Crossley-Holland, Kevin. British Folktales. New York: Orchard Books, 1987.

A comprehensive retelling of fifty-five British folktales..The source and note section at the end of the book is helpful. Celtic and Irish tales of value to this topic are "The Slumber King" and "Fair Gruagach." Since this is a recent version of these folktales, the language has been modernized and the reading is smooth.

Curtain, Jeremiah. *Hero-tales of Ireland.* New York: Benjamin Blom, 1894.

An extensive collection of heroic tales by an authority in this field. The tales are long and involved but are worth investigating for this topic. Curtain did extensive research to obtain these tales. He learned the Gaelic language , then went into homes to write down tales first-hand. In the note section he compares the Irish tales with similar characters in other countries' tales.

________. *Myths and Folk-lore of Ireland.* Boston: Little, Brown, 1890.

These stories were collected in 1887 and are appropriate for older audiences. The introduction is an interesting presentation of Irish myths and folk-lore.

Fenner, Phyllis R. *Fools and Funny Fellows*. New York: Alfred A. Knopf, 1947.

This is a humorous collection of folktales from several countries. "The Tail" by Joseph Jacobs is a good tale to use when ending a story-time.

________. *Feasts and Frolics.* New York: Alfred A. Knopf, 1949.

A collection of stories for special days. Appropriate for St. Patrick's Day is "The Peddler of Ballaghadereen."

Fradin, Dennis B. *The Republic of Ireland.* Chicago: Children's Press, 1984.

Juvenile book containing the history and description of Ireland, as well as political, cultural, geographical information, and illustrations. "The Legend of Finn MacCool," is included.

Glassie, Henry, ed. *Irish Folktales.* New York: Pantheon, 1985.

Excellent collection of Irish folktales. Appropriate for this topic are: "Finn and his Men Bewitched," "The Baptism of Conor MacNessa," "Saint Patrick," "Saint Patrick on Inishmore," and "Saint Patrick and C Crom Dubh." The history section and the Fenian tales section are worthwhile. Included in the notes is the original source and tale type per Aarne-Thompson.

______________. *Irish Folk History, texts from the North.* Philadelphia Univ. of Penn., 1982.

Unique collection from the people of County Fermanagh. It includes the history of a small community as told by the people who live there. A story about St. Patrick is included. The war stories deal with the eighteenth and nineteenth century heroes.

Green, Roger Lancelyn, ed. *The Book of Nonsense.* New York: Dutton, 1956.

Section VI: Eight-and-Forty Nonsense Limericks by Edward Lear, could be used to supplement an Irish presentation.

Greenway, John. *Tales from the British Isles.* New Jersey: Silver Burdett, 1979.

Three folktales in this collection are Irish: "Gormless Tom," "Jack and his Friends," and "Cunning Sean and the Dean." They have been written in simplistic language and are humorous, heroic tales.

Hazeltine, Alice I., ed. *Hero Tale From Many Lands.* New York: Abingdon Press, 1961.

Anthology containing hero tales from many countries. Irish hero legends included are: "How Cuchulain wooed his Wife," "Deirdre," and "The Lordship of the Fianna."

Heavilin, Jay, ed. *The Nonsense Book of Nonsense.* New York: Random House, 1964.

Limericks are included in this collection.

Irish Blessings with Legends, Poems, and Greetings. New York: Greenwich House, 1983.

Comprehensive collection of short Irish verses, greetings, and stories. Several verses are devoted to St. Patrick.

Kennedy, Patrick. *Legendary Fictions of the Irish Celts.* Detroit: Singing Tree Press, 1968.

Extensive collection of legends, tales, and stories. Part IV contains thirty-five tales about Ossianic and other early legends. Part V contains twenty-two legends of the Celtic Saints.

MacManus, Seumas. *Hibernian Nights.* New York: Macmillian, 1963.

Comprehensive collection of Irish stories prepared by an Irish storyteller. Included are: herioc quests, humorous exploits, and shrewd judgement tales. There is a uniqueness and smoothness when reading the stories. The tales are interesting.

________. *The Bold Heroes of Hungry Hill and other Irish Folk Tales*. New York: Farrar, Straus and Cudahy, 1951.

Large collection of Irish hero folktales. The author remembers hearing these tales as a youth. Enjoyable and interesting stories full of Irish names. Many stories to choose from on this topic.

Montgomerie, Norah, ed. *To Read and to Tell.* New York: Arco, 1964.

Collection contains many stories from several countries. The Irish tale, "The Tailor and the Three Beasts," is suitable for young audiences.

O'Conor, Norreys Jephson. Battles and Enchantments. Retold from early Gaelic literature. Freeport, N.Y.: Books for Libraries Press, 1970.

This collection includes thirteen folktales from the myth-history of early Ireland. Subject of the tales is the Tuatha De Dannan, or fairies. A chronological historical account of the Gaelic battles is included along with a pronounciation glossary of Gaelic words.

O'hOgain, Daithi. The Hero in Irish Folk History. Dublin, Ireland: Gill & Macmillan, 1985.

An excellent source for this topic. Author describes historical characters in Irish folklore. Six sections give a comprehensive look at the topic and examples of folktales or excerpts of folktales.

O Suilleabhain, Sean. A Handbook of Irish Folklore. Dublin, Ireland: Educational Co. of Ireland, 1942.

At the time this book was written, the author was an archivist for the Irish Folklore Commission. This book is a guide for collectors of Irish oral tradition - a handbook.

O'Sullivan, Sean. Folktales of Ireland. Chicago: Univ. Press, 1966.

An extensive and informative collection of Gaelic folktales from original manuscripts housed in the Irish Folklore Commission. archives. Collection focuses on Irish international and national tales. Section II, "Kings and Warriors," and Section VI, "Historical Characters," are significant for this topic. Notes to the tales, index motifs, index of tale types, and a glossary are beneficial additions in this book. The Forward and Introduction give valuable information about Gaelic and Irish folktales.

——— *The Folklore of Ireland.* London: B.T. Batsford, 1974.

Informative collection including many areas of Irish folklore. Collection consists of nine major areas. "Mythological and Hero Tales," contains seven tales with introductory and historical notes before each. Included is an index of tale types and a motif index. The tales included in this book are translated from Irish to English for the first time.

Place, Robin. *The Celts.* New Jersey: Silver Burdett, 1977.

Juvenile book in a series, "Peoples of the Past." Interesting and informative facts about the Celt: who they were; where they lived; how they lived; craftmanship; artistry; and storytelling to name a few. Included is a short story of Bricriu, a Celt in Ireland.

Power, Effie. *Bag OTales-63 Famous Stories for Storytellers.* New York: Dover Publications, 1969.

This collection includes many tales from several countries. The section, "Irish Hero Tales," is appropriate for this topic. Included are an informative introduction, descriptions of six hero tales, and a source listing after each tale.

Shamrock and Spear Tales and Legends from Ireland. retold by F.M. Pilkington. London: Bodley Head, 1966.

A collection of twenty-three folktales the author considers, "purely Irish, and original in origin." Many of the stories he recalls from his youth. Heroic tales are included.

Sutcliff, Rosemary. *The High Deeds of Finn MacCool.* London: Penguin, 1968.

This collection is devoted to the telling of the stories of Finn Mac Cool. The stories are filled with folklore and fairytale. Famous names that come alive on the pages of this book are: Finn, Fianna, Oisin, Dearmid, and Grania.

SUGGESTED STORYHOUR PROGRAMS

Suggested audience: Elementary and Middle school and, in some cases, High school and adults. Some themes offer more choices than others and are intended as possibilities when planning a storyhour.

1. THEME: TRIP TO THE EMERALD ISLE

Have a map of Ireland available, or a globe, to show the audience where they are located and where Ireland is located.

Use green pipe cleaners to make shamrocks which will be passports to Ireland.

Read the poem: "What is it to be Irish?" from Irish Blessings with Legends, Poems and Greetings.

"The Story of Bricriu's Feast" in Place's The Celts.

"The Bold Heroes of Hungry Hill" in MacManus's The Bold Heroes of Hungry Hill and other Irish Folk Tales.

"Where is Ireland?" from Irish Blessings with Legends, Poems and Greetings.

2. THEME: ST. PATRICK'S DAY

Read the story, "The Legend of the Shamrock" from Irish Blessings with Legends, Poems and Greetings.

Make shamrocks from green pipe cleaners or do potato printing or make puppets. Think green: make windsocks, green visors from green cellophane, green food, make St. Patrick using green apples. Check chapter X in Bauer's Celebrations.

There are three stories in Glassie's Irish Folktales appropriate for this theme.

Read, Shamrocks, Harps, and Shillelaghs: The Story of St. Patrick's Day Symbols by Edna Barth.

"Saint Patrick and the Hill of Tara" in Colum's The Stone of Victory and other Tales.

"The Peddler of Ballaghadereen" in Fenner's Feasts and Frolics.

Daithi O'hO'gain's The Hero in Irish Folk History has a section, "The Saint as Hero," that includes tales appropriate for this theme.

3. THEME: IRISH HISTORICAL CHARACTERS

J.J. Campbell's Legends of Ireland contains stories from the three historic periods: "Ulster"; "Red Branch Warriors"; and "Cuchulainn, Finn, his son Oisin and the Fian." These would be appropriate for older students and adults. Also for this audience any of the heroic stories in Curtin's Myths and Folklore of Ireland.

Younger audiences could be told "How Cuchulain wooed his wife," "Deirdre," and "The Lordship of the Fianna" in Hazeltine's Hero Tales from many Lands.

"Fenian Tales" in Glassie's Irish Folktales.

"The Legend of Finn MacCool" in Fradin's The Republic of Ireland.

4. THEME: IRISH HUMOR

Play some Irish jig music and dress as a leprechaun - could also dance the jig.

Read some limericks and then have the audience create their own limericks.

"The Tail" in Fenner's Fools and Funny Fellows.

"Cunning Sean and the Dean" in Greenway's Tales from the British Isles.

"The Chase of Gilla Dacar'"in Flood's Ireland: Its Myths and Legends.

"The Bold Heroes of Hungry Hill" in MacManus' The Bold Heroes of Hungry Hill and other Irish Folk Tales.

Henry Glassie's Irish Folktales contains several stories appropriate for this topic. The section, "Wit" and "Wit and Faith" are good sources of humorous tales.

5. THEME: THE ANCESTRAL WORLD OF THE IRISH

Seumas, MacManus' Hibernian Nights contains many stories appropriate for this subject. Sean O'Sullivan's Folktales of Ireland is also a good source for stories on this topic.

"Finn and his men bewitched" in Glassie's Irish Folktales.

WEST INDIAN FOLKTALES

by
Gwendolyn Hazard

INTRODUCTION

The intended audience for this discussion of West Indian folktales is the librarian, the teacher, or any interested adult. Titles that are especially intended for children have been separated.

The scope of this selected bibliography will be mainly on the English-speaking islands of the West Indies or Antilles, except when dealing with the Amerindian stories, which are hard to come by and rely heavily on the Caribs who are still on the island of Dominica and other non-English based islands. This would encompass most of the islands in the Lesser Antilles, but only a few of the islands in the Greater Antilles. The latter is primarily made up of the non-English based islands such as Puerto Rico, Haiti, Dominican Republic, and Cuba.

The islands did not develop all the same and a number of variables have a hand in influencing their development. Some of the variables include: the differences arising from who settled the island; what was cultivated there, for how long, and how intense; where the slaves originated from; what markets the plantations served; and whether non-black workers were brought in. In spite of these differences, there are similarities in theme and structure of performances of the various islands (Abrahams 1985, xx-xxi). Jamaica, being the largest of the English speaking islands, is where most of the research has been done and is the reference point for most of the post colonial period of the English speaking Antilles.

The first people of the Antilles were either the Arawaks or the Caribs and they are considered to be the indigenous people of the Antilles. They were followed by the Spaniards and the Europeans. Then came the importation of the Africans as slaves. Finally, in some areas non-black slaves, mostly East Indians, were also imported. All these cultures had some influence in the development of the West Indies as we know it today. Some had more influence than others, but the most tragic story is the story of the Arawaks:

> The first Indians encountered by Christopher Columbus when he discovered the New World are now known as 'Arawaks', but they themselves did not use that name, nor did Columbus and his contemporaries ever come across it, as far as is known. However,

> they did supply Columbus with one such name, Carib, and told him that it applied to the Indians further south, in the Lesser Antilles. Intrigued by their story, Columbus sailed south into the Lesser Antilles during his second voyage and found the Caribs to be cannibals, accustomed to obtaining human flesh by raiding their less warlike neighbors in the Greater Antilles. The phrase 'Caribbean' of course derived from the Carib's name for themselves. (Rouse 1974, xiii)

Thus was the meeting between the Old World with the New World and within 100 years of Christopher Columbus' discovery, the Arawaks, who had numbered perhaps 2-3 million in 1492, became extinct in the Antilles. The extinction was probably due to the cannibalistic Caribs, then to the white man's diseases, and finally to either escaping or succumbing to the greed of the newcomers (Olsen 1974, 3). There is evidence that the extent of the demise of the local Indians within the context of Spanish colonial society might be less dramatic than the figures of the separate groups indicate, for often the mixed population was not accounted for in this native population grouping (Knight and Crahan 1979, 8).

It is general knowledge that the Arawaks who inhabit the Antilles came by way of Venezuela. One theory of origin is that they were originally of the Saladoid who left their homes on the Orinoco river, due to displacement by another group known as the Barrancoids. They arrived in the Lesser Antilles around A.D. 100-300 (Olsen 1974, 233). If traced back even further, there is a possible link to Columbia and Ecuador (Olsen 1974, 277). There are no longer any Arawaks, as such, in the Antilles and their stories, if any, come by the way of the Caribs.

The last remnant of the warlike Caribs who occupied most of the Lesser Antilles can be found on the island of Dominica, which contains a population of about 2,000 people (Layng 1983, 1). However, like most of the Dominicans, they have assimilated the creole culture. Although the Spaniards were less inclined to settle in the Lesser Antilles, because of the lack of gold, the Europeans found the area to be quite suitable for tropical agriculture and colonization and commercial development especially in the production of sugar and its by-products. Attempts to enslave the Caribs resulted in reducing their number, but because they were more aggressive than the Arawaks, many European lives were also lost. By 1700, sizable indigenous populations remaining in the Lesser Antilles were confined to Dominica and St. Vincent (Layng 1983, 548). Since both islands contained sufficient hiding places and were less cultivable, the Caribs were more able to survive the invasion of their lands.

With the extinction of the Arawaks and the assimilation of the creole culture by the remaining Caribs, most of the knowledge of the traditional culture of the native people of the West Indies depends, for the most part, on the writings of the seventeenth century Catholic missionaries (Layng 1983, 24).

The Old World influence was quickly followed by the African influence for as the population of the Arawaks and Caribs decreased, so did the slave force. This need was filled by importing the African people, who became perhaps the most prevalent force in West Indian folklore. The expansion of the West Indies sugar estates went hand-in-hand with the expansion of the West African slave trade.

It has been estimated that the total number of Africans landed in the New World was at the low end, about 8 million and, at the high end, about 12 million (Knight and Crahan 1979, 5). The majority of the slaves came from the West coast of Africa, the Niger delta and the Congo, and often kings and priests were among them (Stearns 1965,367). The African immigration follows two distinct patterns, depending upon the type of plantation development, but this pattern pretty much corresponds to the settling of the Greater and Lesser Antilles:

> In the first pattern, slavery occurred in two phases with an interim period, during which Europeans, Africans, and Afro-Indians (the Amerindian were still relatively numerous and relationships ranged from domination through coalition, to revolt, and marronage) occupied the available land and became part of the peasantry. The second wave of slavery then being either strong or not at all. The second pattern was a one phase or continuous slave immigration and was more characteristic of the Lesser Antilles. (Hoetink 1979, 21).

In the final analysis, the Lesser Antilles, due to their long and continuous experience with slavery, resulted in larger populations of African origin than the Greater Antilles. The exceptions are Jamaica and Haiti which are more like the Lesser Antilles and Trinidad which experienced a massive immigration of Asian contract labor.

The slaves came from different African cultures with languages and religions of their own. Since West Africa had no written literature, customs and rituals were always memorized and handed down by example and word of mouth. This lack of written literature caused much of the African customs to be passed on in the New World (Stearns 1965, 368). It soon became apparent that survival depended upon how quickly one could master a language in which to communicate with other slaves as well as the overseers. The Creole languages which subsequently evolved became the dominant, though unofficial languages, in both the English- and French-speaking areas (Lewis 1979, 104). Each European power supplied slaves according to the tribes they plundered, and naturally the planters of the New World preferred to deal with suppliers from their mother country. Spanish planters preferred Yorubas, English planters the Ashanti, Portuguese planters the Senegalese, and the French planters the Dahomeans (Stearns 1965, 368). Within the Creole, there are many evidences of the African language, especially the Twi (the language of the Akan peoples of Ghana and the main language of West Africa) and also languages of the Yoruba-Ibo speakers. This has caused much rethinking on the impact of West African tongues on the Creole languages and Creole is no longer described only in terms of Indo-European structures as it has been in the past (Lewis 1979, 104).

The African influence is also evident in much of the culture of the West Indies, especially the Anansi or Nancy, stories. In Ashanti, Anansi Krokroko, the great spider, is a symbol of wisdom. In anthropological language he is known as the Trickster Deity (Barrett 1970, 33). He is also known as Anansi, Buh Nansi, Nancy, Anancy, and even Aunt Nancy. Often wordplay brings the name close to "nonsense" or "nasty" both of which are important themes in Trickster's behavior (Abrahams 1985, 19). He often takes human shape, walks with a limp, and speaks with a lisp. He lives by his wits, getting the better of most other animals by his cunning, although occasionally one of the animals gets the better of him (Sherlock 1966, 5). These Trickster stories are reminders to us to be on guard for others' tricks and at the same time to admire those who are able to win the contest by their wits. As in Africa, Trickster vitality and inventiveness should be valued for their own sake (Abrahams 1985, 20) and not be attributed all sorts of psychological reasonings. Anansi is taken over by the Hare (Brer Rabbit) and, in some respect, by the Tortoise in the Bantu folklore. This is best known through Uncle Remus and comes from the lower Guinea (Jekyll 1966, xxiv). These folktales are more predominant in the middle and southern states of the United States, but the rabbit is also present in West Indian folktales although not as extensive as Anansi. The ability of the storyteller to use voice effects and to be able to carry on a dialogue in the "voice" of the animals is greatly admired and can be traced back to Africa where this is also a trait of storytellers. Storytellers of repute in the West Indies have a display "story" in which animals converse with each other in their various voices (Abrahams 1985, 25).

I would like to end this discussion with an excerpt from Leonard E. Parett's The Sun and The Drum in reference to the author's upbringing in his homeland of Jamaica:

> Although my mother was a mulatto, she was in no way influenced by her father. Like many mulattos, she was Caucasian in her features, but African in culture. She was a member of the Christian church with a fair knowledge of the Bible and the do's and dont's of her Church, but her daily life was lived in the folk atmosphere of the Jamaican "bush". Sunday morning meant going to church to sing English hymns, but Monday through Saturday meant living in the tightly knit Jamaican community with its African lore, beliefs, and actions. To her, there was no contradiction in this way of life, so it was from my mother's behavior that I became aware quite early that two cultural traditions were operating in our lives.

Of all the cultures in the West Indies the most influential is the African culture. In the tradition of Jamaican storytellers "Cric" with a resounding reply "Crac", on with the stories!

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Sherlock, Philip. 1966. West Indian folktales. New York: Henry Z. Walck, Inc.

Stearns, Marshall. 1965. From Africa to the New World. In A folklore reader, ed. Kenneth Clarke and Mary Clarke, 367-384. New York: A.S. Barnes.

COLLECTION OF STORIES

Abrahams, Roger D. Afro-American Folktales: Stories From Black Traditions in the New World. New York: Pantheon, 1985.
LC 84-16601; $20.00.

A collection of more than 100 Afro-American folktales, of which half are applicable to this selected bibliography. The origins of the tales are also indicated, as well as an introduction to each of the sections which can be easily incorporated into a library program. A very good collection to fall back on. It should be one of the sourcebooks for anyone interested in West Indian folktales.

Beckwith, Martha Warren. Jamaican Anansi Stories. Vol. XVII. Memoirs of The American Folk-Lore Society. New York: American Folk-Lore Society, 1924.
LC 26-10368; $24.00; Kraus Reprint and Periodicals;
ISBN 0-527-01069-3.

A collection of 149 stories, songs, and many more riddles, collected in 1919 and 1921 in remote country districts of Jamaica from over 60 storytellers. The stories are therefore, written in creole and may be difficult to read. The stories are divided into Anansi Stories; Old Stories, Chiefly of Sorcery; Modern European Stories; Song and Dance; Witticisms; and Riddles.

A good sourcebook for obtaining stories. Most will require revisions according to the audience.

________. Jamaica Folk-Lore. Vol. XXI, Memoirs of the American Folk-Lore Society. New York: American Folk-Lore Society, 1928.
LC 30-18643; $29.00; Kraus Reprint and Periodicals;
ISBN 0-527-01073-1.

This memoir edition is divided into four sections: Folk games of Jamaica, Christmas Mummings in Jamaica, Jamaican Proverbs, and Notes on Jamaican Ethnobotony. Each section is indexed separately and contains many examples including the music and lyrics. The items are often written in creole and may be difficult to read, but the author does include explanatory notes. The stories would have to be revised to fit the audience.

Dance, Daryl C. Folklore From Contemporary Jamaicans. Knoxville, Tennessee: The University of Tennesse Press, 1985. LC 84-5061; $23.95; ISBN 0-87049-436-8.

A collection of more than 300 tales collected in Jamaica in 1978, some of which are quite bawdy. This contemporary collection nicely rounds out the collections from earlier times.

The tales are divided into 11 sections, each with an introduction which makes for interesting reading. The sections are as follows: Etiological Tales, Anansesem, Duppy Tales, Big Boy Tales, Tales about Religion, Tales about Rastafarians, Miscellaneous Tales, Riddles, Rhymes, Songs, and Children Games.

The tales are written in creole and may require revisions depending on the audience, but the author does include notations on pronunciations.

Edwards, Charles L. Bahama Songs and Stories: A Contribution to Folk-Lore. reprint of 1895 edition, New York: G.E. Stechert and Co., 1942. LC 9-46; $27.00; Reprint of 1895 ed. Kraus Reprint and Periodicals; ISBN 0-527-01055-3.

A collection of 40 songs and 38 stories from 3 different islands in the Bahamas in 1888, 1891, and 1893. The lyrics and music are included in the book. The stories are written in creole and may need revisions according to the audience. The main character is B'Rabby (Brer Rabbit). The stories are more complete than other collections which makes this a good sourcebook for obtaining stories.

Flowers, Helen L. A classification of the Folktale of the West Indies By Types and Motifs. New York: Arno Press Inc., 1980. LC 80-726; $63.00; Ayer Co. Pubs., Inc.; ISBN 0-405-13313-8.

A comprehensive index of West Indian folktales with references to place of origin and book from which it was taken. Good sourcebook to locate tales on a particular type or motif and also to find and to compare tales on a particular type or motif.

Jekyll, Walter. Jamaican Song and Story. David Nutt, 1907; reprint, New York: Dover Publications, Inc., 1966. LC 78-67724; $36.00; AM S Pr.,Inc.; ISBN 0-404-16099-9.

Reprint of the 1907 issue, with new introductory essays by Philip Sherlock, Louise Bennett, and Rex Nettleford. Together they give a very good history, a personal experience with Annancy stories, and a look at the folktales from the performing arts perspective.

The stories are written in creole, but are still readable. The music and lyrics accompany the stories. This book is not just a source of stories, but is also a great sourcebook from which to learn about Jamaican folklore. It is often quoted and should be part of the repertoire for anyone interested in West Indian folktales.

Parsons, Elsie Clews. Folk-Tales of Andros Island, Bahamas. New York: The American Folk-Lore Society, 1918. LC 19-4413; Kraus Reprint and Periodicals; ISBN 0-527-01065-0.

A collection of 115 tales from Andros island, the least visited of all the more settled islands of the Bahama group. It had a population of 7,500 people, most of whom were non-white.

The stories are written in creole. The stories may require revisions, according to the audience.

________. Folk-Lore of the Antilles, French and English. Vol.XXVI Part I, Memoirs of the American Folk-Lore Society. New York: The American Folk-Lore Society, 1933. LC 34-20249; $125.00/set; Kraus Reprint and Periodicals; ISBN 0-527-01078

This first book of a three part volume covers Trinidad, Grenadines, St. Vincent, St. Lucia, Martinique, and Dominica. Most of the tales from St. Lucia, Martinique, and Dominica are in French. The majority of the tales are short, and it is a good source for stories. Again, because they are written in creole, some revisions may be necessary.

__________. *Folk-Lore of the Antilles, French and English*. Vol. XXVI Part II, *Memoirs of the American Folk-Lore Society*. New York: The American Folk-Lore Society, 1936.

This volume covers Guadaloupe, Les Saintes, Marie Galante, Montserrat, Antigua, Nevis, St. Kitts, St. Eustatius, Saba, St. Bartholomew, St. Martin, Anguilla, St. Croix, St. Thomas, and Hayti [sic]. Most of the stories from Guadaloupe, Les Saintes, Marie Galante, and Hayti [sic] are in French.

__________. *Folk-Lore of the Antilles, French and English*. Vol. XXVI Part III, *Memoirs of the American Folk-Lore Society*. New York: The American Folk-Lore Society, 1943.

This last book includes the summaries of the tales in the previous two parts, including the ones in French. The summaries are all in English. In addition to the summaries, are the bibliographic references to the previous two books, as well as other sources.

The tales are arranged according to the order in which they appear in the first book, and it is not very easy to use. It can be used to locate a title and see if it appears on other islands or if there are different versions of it.

Skinner, Charles M. *Myths and Legends of Our New Possessions and Protectorate*. Philadelphia: J. B. Lippincott Company, 1899. LC 73-140399; reprint Gale Research Co.; ISBN 0-8103-3634-0.

A collection of tales from the Caribbean and the Pacific. The Caribbean tales are not just a reading of tales, but more like a telling of history through tales. The reading is geared towards the older reader, but younger grades would benefit by hearing the excerpts from history.

It is a great sourcebook to give a different perspective of history from traditional text books. It was written in the latter part of the 1800's and the views presented would be good topics of discussion for the high school student.

Taylor, Douglas. "Tales and Legends of the Dominican Caribs". Journal of American Folklore 65 (July-Sept 1952): 267-279.

A collection of 6 tales (one with three versions) as told by the older people of Dominica in French Creole. They were then translated into English between 1938 and 1941. The stories are divided into three groups: celestial myths, local or localized legends, and tales told for just entertainment.

The author also includes a nice background on the Carib culture during the time of writing and some background on the tales.

BOOKS FOR CHILDREN

Bryan, Ashley. The Cat's Purr. New York: Atheneum, 1985. Grade Level: 3-7; LC 84-21534; $9.95; ISBN 0-689-31086-2.

Rat and Cat were once very good friends. Rat copied Cat whenever he could. Then one day Cat receives a cat family drum and no one else can play it. Rat schemes to get a chance to play it and does, only to be discovered by Cat. Cat chases Rat and swallows the drum. To this day, Cat and Rat do not get along, and the drum can be heard as the purr of the Cat.

The author also presents the version from Elsie Clews Parsons' tale "Why Cat Eats Rat" from Montserrat. Very delightful drawings to accompany the story.

________, retold by. The Dancing Granny. New York: Atheneum, 1977. Grade Level: PS-3; $5.50; ISBN 0-689-71149-2.

A retelling of an Antigua tale "He Sings To Make An Old Woman Dance". A most entertaining way with illustrations that truly captures the art of dance. You can almost hear the music and see the dance.

Ananse is up to his old tricks in this tale, but he does not come out the winner.

Carter, Dorothy Sharp, selected and adapted. Greedy Mariani: And Other Folktales of the Antilles. New York: Atheneum, 1974.

A collection of 20 tales, most of which are from non-English based islands in the Antilles. There are also quite a few from Jamaica. It is a great way to get to read the tales that would otherwise have been missed because of the language barrier.

The tales are divided into 6 categories: Tales of How and Why, Animal Tales, Annancy Tales, A Ti Malice Tale, Tales of Magic, and Tales of People. It is also beautifully illustrated, especially portraying the ethnicity of the tales.

Cothran, Jean, ed. The Magic Calabash: Folktales From America's Islands and Alaska. New York: David McKay Company, 1956.

Three tales from the Virgin Islands as well as three from Puerto Rico. The tales from the Virgin Islands shows the European influence of the Norse people, the English, and the Danish. The author also gives a some background to the stories in the book.

Sherlock, Philip, retold by. West Indian Folk-Tales. New York: Henry Walck, Inc.. 1966.
Grades 6-12; $14.95; Oxford Univ. Pr., Inc. Reprint;
ISBN 0-19-274116-0.

A very thorough account of how the West Indies came to be as it is today, beginning with the Arawaks and continuing through the African slaves. This excerpt from history is presented as a story and makes learning history much more fun. This collection has 6 stories from the Carib culture, which in itself makes this collection a must for anyone interested in West Indian folklore. In addition, it has 15 Anansi stories and is very nicely illustrated, giving much attention to the ethnicity of the tales.

Sherlock, Philip K. Anansi the Spider Man: Jamaican Folktales. New York: Thomas Y. Crowell Company, 1954. Grades 3-7; LC 54-5619; $14.70; ISBN 0-690-08905-8.

After a brief explanation of what Anansi is and where he came from, we have 14 tales of Anansi and his trickster ways. We begin with how stories became known as Anansi stories. Children will be delighted with the situations Anansi gets himself into. They will also enjoy the simple ink drawing, which adds to the telling of the stories.

________ and Hilary Sherlock. Ears and Tails and Common Sense: More Stories From the Caribbean. New York: Crowell, 1974. Grades 4-8; LC 74-2045; $12.70.

A collection of 10 stories from the Caribbean, illustrated with ink drawings. Starts off with a bit of background on the different islands in the Caribbean, the naming of them, and the stories told by the people of the islands. The tales are animal tales that poke fun at human failings in the tradition of the Anansi tales.

________, Sir K.B.E. The Iguana's Tail: Crick Crack Stories From the Caribbean. New York: Thomas Y. Crowell Company, 1969. Out of print.

As in most of Sherlock's works, he begins by giving a bit of background on what Crick Crack stories are, followed by 7 animal stories. These stories are used to explain why and how things became the way they are. Examples are how the frigate bird got its beak, why the donkey brays and jumps, why the tortoise shell looks the way it does, and why the mosquito sounds the way it does.

The book is nicely illustrated with ink drawings depicting the animals. The animals not only tell the stories but are also a part of the story.

LIBRARY PROGRAM SAMPLER: ORIGIN OF A PEOPLE

Audience: Junior High School students and older.

Theme: The Origin of a People

Materials Needed:
In order to get the full flavor of West Indian folktales, there must be some musical accompaniment: at least one record of West Indian music; if possible, one record of Spanish music and one of African drums.

The three books from which this program is based are as follows, and I would recommend obtaining them for your collection if they are not part of it. For annotations, see the selected bibliography portion of this report:

1. Abrahams, Roger D. Afro-American Folktales: Stories From Black Traditions in the New World. New York: Pantheon, 1985.

2. Sherlock, Philip, retold by. West Indian Folk-Tales. New York: Henry Walck, Inc., 1966.

3. Skinner, Charles M. Myths and Legends of Our New Possessions and Protectorate. Philadelphia: J. B. Lippincott Company, 1899.

INTRODUCTION:
A lot of history can be obtained from folktales, especially if the people no longer exist or have changed greatly from what they once were. Feelings of the people can be felt through the stories, and thus makes the period of time much more real. As you experience history, I hope you will include folktales as part of your readings. Folktales are not just for children, and much can be learned from them.

It is hoped that this will be the feeling that you get from this program.

BEGIN WITH THE ARAWAK AND CARIB'S STORIES:

Imagine that you are a peace-loving people living on the Orinoco River in what is now known as Venezuela.

Imagine, too, that you are constantly on the move, in fear of the others who are not so peace-loving, until you reach the mouth of the river. There before you is the open sea. There is one among you who is keen of eye, and he sees peaks breaking the horizon, so all who are young and able build canoes and venture out to sea to seek these peaks.

Soon you come to many islands, some more inhabitable than others. Again you are able to live in peace, but not for long. The others who are not so peace-loving, called Caribs, follow, and you are forced up to what is known as the Greater Antilles. Although you did not call yourself the Arawaks, that is what you are known as today. Here in the Greater Antilles you stay, tolerating the occasional raids from the Caribs. Among your stories is one of the creation of your people:

1. "The Caribs". Skinner, Charles M. pages 89-92. Included in this bibliography.

OR

2. "The Coomacka-Tree". Sherlock, Philip. pages 7-12.

THE OLD WORLD INFLUENCE:

Then one day in a time known as 1492 by another world, you see great ships in your bay. You think of them as messengers from God or even the Gods themselves. Being the peace-loving people that you are, you welcome these newcomers with open arms. In return they bind you and put you into their fields to grow their sugar cane. You are unable to live in this bondage and you slowly perish until you, as a people, no longer exist. Because you have changed from the time you left the Orinoco River, your stories and customs come to us through the Caribs, who were hardier and more able to survive, although many of them perished also. Here is a story of the newcomers and your people:

1. "Water Caves". Skinner, Charles. pages 61-65. Included in this bibliography.

OR

2. "How Spaniards Were Found to be Mortal". Skinner, Charles. pages 56-58.

NOTE: This portion of the storytelling may be accompanied by a Spanish musical piece.

THE AFRICAN INFLUENCE:

So with your numbers decreasing and the Caribs being more hostile, the newcomers decide to bring another people to work in their fields. These new people are known as Africans. Many were chiefs, kings, and priests in their homes in West Africa. In their heads are the stories of their homeland, for they were the keeper of the stories since they did not have a written language. They tell these stories in a language, now known as Creole, which encompassed all the languages used on your island. Soon these stories became the stories of the islands because you are no longer there to tell your stories. A few of your stories do survive and are told also, but most of the stories are of Anansi, or spider in Twi, the language of West Africa. He is a trickster who gets himself in and out of trouble, not always for the better. Here is an Anansi story:

1. "Name Stories For Anansi". Abrahams, Roger D. pages 182-183.

OR

2. "Tiger Story, Anansi Story". Sherlock, Philip. pages

NOTE: For these stories, play the African music as accompaniment.

WEST INDIAN MUSIC: (optional)

West Indian music is very much a part of West Indian folklore and this program would not be complete without a sampling of West Indian music.

West Indian music often tells a story, sometimes with sexy overtones which may be mild or quite bawdy. It can also be used as a way of voicing the injustices of man and society. The local political scene as well as worldly issues are sung and satirized. Finally, on the light side, it is for "jumping up", or for partying.

NOTE: For this section, it is imperative to have a sampling of the different kinds of West Indian music. The Calypso for the partying and for the story, the Reggae for the satire and the steel pan, if available, for a different sound.

The following two stories are from Myths and Legends of Our New Possessions and Protectorate, by Charles M. Skinner. Copyright (c) 1900. Reprinted by permission of Harper & Row Publishers, Inc.

"The Caribs"

"In their mythology the first men came down from heaven on clouds to purify the world and make it as clean as the moon; but, while they were looking about at this untidy planet, the clouds floated back and they were left in a sorry plight, for they had brought no provisions with them. Their hunger having sharpened so as to become unbearable, they scraped up clay and baked it to make it less tough and more eatable, and were grieved when it came out of the fire as hard as stone. Then the birds and beasts had pity on them, and led them to the groves and fields where they could find fruit, nuts, maize, and yam. One tree was of such size that they chopped it with stone axes for ten months before it fell, and they ate all of it. Beneath its roots, in a cave, lived the Water Mother, who, possibly because she was angered by the destruction of the tree, released a flood that would have covered the earth had not a rock fallen into the throat of the cavern and stopped the flow. This rock had life and speech. It warned the new race that when its founders should grow old they were to expect a deluge. Until that appeared they should find in the stone their best adviser and protector, and if they would pray to it, giving a deaf ear to the wood-devils, it would cure them of illness, gray hair, and age. After a time came the monkey out of the woods, beguiling and wheedling, while at every chance, with a monkey's love of mischief, he worked at the stone, trying to dislodge it from the mouth of the cave. At last he succeeded, and out poured the flood. An old woman ran to a palm that touched the sky with its vast leaves, and climbed with feverish haste, but fright and fatigue brought her to a stop when half-way up, and she hardened to stone, thus blocking the way to all behind her, who when they touched her, became stone likewise. Some scrambled down, splashed through the rising waters, and reached another palm tree, which they climbed to its top, and so saved their lives."

"Water Caves"

"Best known among these supernatural citizens are two lovers who "spoon" on dark nights, and are faintly outlined on the landscape as figures of quivering, smoky blue. Their favorite haunt is their death-place, eight miles from Ponce, in a hollow among limestone hills, now environed by a coffee plantation. Here are found three basins- results of erosion, most likely- that are described as natural bath-tubs. The middle and largest of these ponds is partly filled with silt, probably occluding the entrance to a cavern which formerly opened into it, a fathom or so below the water-surface. This cave was the hiding-place of a native woman whose father had discovered her love for one of Ponce de Leon's soldiers. He forbade her to have anything to do with the enemies of his country, enlarged on their rapacity, cruelty, and treachery, and tried to create in her a sense of shame that she should have chosen a Spaniard, instead of a Boriqueno chief, for a lover. There were no locksmiths in the Antilles for love to laugh at, but there were spears and knives to fear, and the young couple, who seemed to be insipired by genuine affection, met at this lonely spot to do their courting. On the least suspicion of a hostile approach, the maid could slip into the water, enter the cave, and wait for an hour or a day until the intruder had retired. However it happened nobody could tell,- or would,- but the Spaniard was found drowned one morning in that pool. He may have been found waiting there, by the angry parents, thrown in, on general principles, and held to the bottom by his steel arms and armor; or he may have been trying to find the cave in which his charmer ad secreted herself, and while so engaged may have bumped his head against the rocky wall and stunned himself, or he may have been a poor swimmer and lost his wits and his wind. At all events, drowned he was, and the dusky virgin who loved him, seeing his form at the bottom of the water, sang her sorrow chant, dived in, and, holding to his body, perished wilfully at his side. Their love endures, and that is why their luminous shadows sit at the brink of the pool, with locked arms and meeting lips, to the disgust of voting women and confirmed bachelors."

ECLIPSES

by
Raymond Y. Kagemoto

INTRODUCTION

Imagine, if you can, what went through the minds of pre-scientific people as they experienced an eclipse. To watch helplessly as the moon slowly disappeared would be traumatic enough, but imagine their terror as the sun disappeared in the midst of daylight. This report is on such imaginings. It begins with a definition of eclipse and goes into the mythology surrounding eclipses. At the end of the report are selected eclipse stories.

DEFINITION

The Greek definition of the word eclipse is "forsaken or abandonment." The Greek poet Homer may have been the first man of letters to have used the term to describe the disappearance of the sun or moon. As it is commonly used, eclipse describes a situation in which people felt the sun or moon had abandoned them (Moskin 1985, 10). It was such an uncommon occurrence that it caused people everywhere to become very fearful.

CAUSES OF ECLIPSES

As early as the fifth century B.C., Anaxagoras of Clazomenae explained that the eclipse of the moon was caused by the shadow of the earth cast by the sun. Unfortunately, Anaxagoras was a man born ahead of his time. Since his idea was contrary to the accepted religious beliefs, he was charged with atheism and thrown into prison (Harley 1969, 153, 165).

Throughout the world, the most common explanation for eclipses was that the sun or moon was gradually being eaten by a terrifying monster in the sky. For some North American Indians, the mythological being was a coyote, a bird, a dog, a frog, a lizard or a rattlesnake; animals that were to be found in their environment. Among some South American Indians, the belief was that a supernatural feline, usually a jaguar, attacked the sun or moon (Leach 1972, 338).

According to the Edda, an ancient collection of Scandinavian poetry embodying their national mythology, the sun and moon were pursued by a pair of giant wolves; Skoll, who chased the sun, and, Hati Hrodvitnisson, who chased the moon (Gray 1932, 2:199). The Chinese emperor and his people, as well as the ancient Persians, believed it was an invisible dragon that attacked the sun and moon (Harley 1969, 154). In India, the Asuras (demons) Svarbhanu eclipsed the sun, and Rahu swallowed Soma, the moon (Leach 1972, 337).

The Vilela of South America believed that lunar eclipses occurred when the wings of a giant bat covered the moon. Another group of South American Indians, the Cavina, say that partial eclipses were caused by ants who gnawed on the moon. The Altaic Tatars thought lunar eclipses were caused by a vampire who lived on a star (Leach 1972, 337-338). The Russian Tatars and the Chuvash also believed in a vampire who swallowed the sun and the moon, but who soon left them in peace as the stars began to burn his mouth (Gray 1932, 4:425). Among the Slavs was a wide-spread belief that certain persons could assume the form of wolves during their lifetime. Such a man was called a Vlkodlak (Vukodlak, Vrkolak, Volkun). The Jugo-Slavs (Southern Slavs) believed in an old tradition which had its roots in the thirteenth century. According to this belief, a Vukodlak followed the clouds and devoured the sun or the moon, thus causing an eclipse. In popular tradition the Vukodlak is also frequently identified with the vampire (Gray 1932, 3:228-229).

According to a Babylonia myth, a lunar eclipse was caused by seven devils who invaded the heavens and surrounded the moon-god (Jobes 1961, 1:490). A popular Persian belief described how a sorcerer deprived the sun and moon of their light. He also caused eclipses by bringing the sun or moon down from the heavens through witchcraft (Gray 1932, 7:48).

Some have attributed human characteristics such as gender and emotions to the sun and moon. While most peoples referred to the sun as masculine and to the moon as feminine, the Cherokee Indians are among the few who conferred masculinity to the moon (Leach 1972, 338). The Japanese have traditionally attributed their emperor's lineage to Amaterasu, the sun-goddess (Jobes 1961, 1:490). Some peoples of Scandinavia, the Ostiaks, the Finns, the Norwegians, and the Lapps are other groups who have referred to "the Sun mother" and the "Moon old man" (Gray 1932, 4:222-224).

The Pampas tribes of South America thought that the moon was hunted by huge savage dogs, who caught her and tore at her until her soft light was reddened and put out by the blood which flowed from her wounds (Harley 1969, 156). Scandinavian mythology has Managarmer, a monster, who sometimes swallowed the moon and stained the heavens and the air with blood (Harley 1969, 169).

Some Eskimos and Aleuts of North America believed that the missing sun or moon had left the sky temporarily to check on the people living on Earth. The sun or moon merely wanted to see if things were all right (Brewer 1978, 6). The Ainu of Japan believed that an eclipse was a sign that the sun or moon was sick, fainting, or dying, thus turning "black in the face." This same belief was also held by certain American Indians, the Hottentots of Africa, and natives of Sumatra (Moskin 1985, 13). The ancient Chaldeans felt the moon was eclipsed when she turned her dark side to us (Harley 1969, 153). Some natives on the northwest coast of North America believed a solar eclipse was caused when the sun occasionally dropped his torch and ended when the torch was picked up again (Leach 1972, 337).

Many felt an eclipse symbolized a battle between the sun and moon. In Dahomey, Africa, it was between the sun god, Lisa, and the moon goddess, Gliti. With the Indians of Surinam, South America, it was between older brother sun and younger brother moon (Moskin 1985, 15). Some Eskimos saw it as a battle between brother sun and sister moon (Leach 1972, 338), while the Japanese believed that a solar eclipse occurred when the sun-goddess Amaterasu fled into a cave to escape from her brother Susa-no-o, the storm god (Jobes 1961, 1:81, 490).

In Tahiti, an eclipse occurred when the sun and moon made love (Wilson 1968, 346). Among the Fon people of Dahomey, Africa, it was Lisa, the sun, and Mawu, the moon, who engaged in love-making (Rush 1976, 101). Some ancient Greeks believed the moon in eclipse was in the process of giving birth. The Temesa made a tremendous noise as they clashed and clanged their bronze vessels in an attempt to aid her delivery. That way, she would return to the heavens that much sooner (de Vries 1976, 157). To some northern North American peoples, an eclipse occurred when the sun or moon took their child into their arms, thus covering their face for a while. Among some Alaskan Tlingits, eclipses occurred when the female moon visited with her husband the sun (Leach 1972, 337, 338). The Tlascaltec Indians of Mexico viewed an eclipse as the result of a domestic quarrel between husband sun and wife moon (Harley 1969, 172).

REACTIONS TO ECLIPSES

There have been various reactions to eclipses throughout the ages. Many felt that eclipses were due to bad behavior which had be corrected. Others saw them as omens of impending disaster or the downfall of a ruler. The Orinoco Indians of the Yucatan believed the moon veiled herself in anger at their habitual laziness and promised to live better lives (Harley 1969, 173, and, Leach 1972, 338). The Pacific islanders of Mangaia believed that the moon was being attacked by Tuanui-ka-rere, the demon from the east. The sun was the victim of the demon from the west, Tangiia-ka-rere. These demons became offended when they felt they were being neglected. The islanders then offered presents to appease them and prayed for the moon's or sun's release (Gill 1977, 47). In India, some people immersed themselves in water up to their necks, believing this act of reverence would help the sun or moon defend themselves against the dragon (Brewer 1978, 6).

One of the most terrifying phenomena to primitive peoples was an eclipse of the sun or moon. To these peoples, the eclipse was associated with the destruction of all things and the end of the world. The "world," however, depended upon one's particular perspective. The disappearance of the sun was a heavenly omen to Emperor Xerxes of Persia. He consulted with his magicians and was told that the omen foretold the destruction of the Greeks. The sun, which had been eclipsed, represented the Greeks, Xerxes was told, while the moon, which shone brightly, represented the Persians. With this bit of encouragement, the Persians invaded the Greek city-states. Victorious at first, the Persians were soundly defeated by year's end (Moskin 1985, 8).

On August 27, 413 B.C., during the Peloponnesian War, the Athenians were in the process of removing their men from Syracuse when a lunar eclipse occurred. The Athenian soldiers and sailors, greatly frightened by this omen, refused to budge. The learned soothsayers advised postponing departure for a lunar month (27 days) to dissipate the evil effects of the eclipse. While the Athenians waited, their enemies, the Syracusans, rallied their forces to defeat the entire Athenian fleet and army (Brewer 1978, 19).

An eclipse during war did not always spell doom to one of its participants. A petty quarrel between Lydians and Medes escalated into a bloody war that dragged on for six long years. At the height of battle, on May 28, 585 B.C., a total eclipse of the sun occurred and stopped the fighting on both sides. Was this an omen from the gods? Both sides believed it was, and intermediaries were appointed to negotiate a peace. Blood oaths were taken and a marriage between a Lydian princess and Medean prince was arranged. The eclipse had ended a war that had taken thousands of lives (Moskin 1985, 3-5).

The Esquimaux Indians of the lower Yukon believed that an unclean film descended during an eclipse. To avoid sickness, the women turned their pots and dishes up-side down (Frazer 1966, 1:162). In Japan, wells were covered during an eclipse to prevent poison from dropping into them from the darkened sky (Brewer 1978, 6). The Swabian peasants of southern Germany also felt poisons fell on Earth during eclipses and would not sow, mow, gather fruit, nor conduct any business. They also brought all their cattle indoors (Leach 1972, 338). Other German peasants, the Bavarians and Thuringians, also believed that their water was being poisoned so they covered their wells. They too brought in their cattle. If an eclipse occured on a Wednesday, it was an omen of especially bad luck (Frazer 1966, 1:162).

However, not all early people were "in the dark" when it came to eclipses. Ancient priests, magicians, and astronomers throughout the world knew eclipses occurred in cycles. They did not necessarily understand them, but they could more or less predict them. This knowledge was power and the ability to predict eclipses added stature to any royal soothsayer or magician. An ancient Chinese chronicle, the Shu Ch'ing, however, illustrated the precariousness of such power. Accuracy in prediction was vital to the Chinese. The emperor's attitude on this issue was: If the eclipse occurs "before the [appointed] time, the astronomers are to be killed without respite; and [if] behind the [appointed] time, they are to be slain without reprieve." On October 22, 2137 B.C., royal court astronomers Hsi and Ho failed to accurately predict an eclipse and the emperor and his people were psychologically unprepared . Although the eclipse ended with no permanent damage, and everything returned to normal, Hsi and Ho were beheaded (McAleer 1982, 22, 23).

The sun was so important to life that early astronomers in all parts of the world kept careful records of solar movements. The ancient Babylonians calculated that solar eclipses occurred every 18 years [a Saros]. The Chaldeans, who conquered the Babylonians, refined the Babylonian technique and calculated eclipses to repeat every 6,585 days.

Evidence now shows that Mayan priests also calculated dates for both solar and lunar eclipses (Moskin 1985, 6-8).

Aztec priests seemed to have been aware of the true causes of eclipses, yet they clung to the impression that the sun and moon were being devoured (Suhr 1970, 169). They also led their people to believe that if a pregnant woman gazed at a lunar eclipse, she would give birth to a hare-lipped child. This belief is supported by an ancient Aztec belief that a rabbit is visible on the face of the moon (Leach 1972, 338).

The eclipse phenomenon was the source of great fear and terror among primitive peoples. However, once it was understood that in place of a monster that sought to devour the sun or moon, an eclipse was merely a natural occurrence, the knowledge made a definite contribution toward civilization. An example of this occurred in 1504. On his fourth voyage to America, Columbus was marooned on Jamaica for a year. In the beginning, the local Indians provided food and other necessities without reservation. However, after a while, the Indians refused to provide any more provisions. Columbus' ship's almanac predicted a total lunar eclipse on February 29, 1504. With this knowledge, Columbus threatened the Indians with extinction of moonlight, which the Indians did not believe he could do. As the eclipse slowly took place, the Indians became terrified and begged Columbus for forgiveness. After conferring with "God," Columbus generously forgave the Indians in exchange for promises of continued provisions (Moskin 1985, 12).

METHODS OF RESTORATION

Making as much noise as possible to chase away the invading beast was the way most people throughout the world dealt with restoring the sun or moon. The Irish, Welch, and Greenlanders engaged in chanting, shouting, and beating on drums and everyday utensils (Moskin 1985, 15). Some North American Indians made noises to frighten the monster and bring the sun or moon back to life. Babies were taken outside and made to scream and cry. Dogs were made to bark by twisting their ears or beating them (Leach 1972, 338). Dogs were naturally associated with the moon since they howl at it. Some North and South American Indians felt dogs communicated with the moon while others felt that since large dogs attacked the moon, beating little dogs would force their giant kin to stop their attack (Harley 1969, 171).

The Guarayu Indians of Bolivia shot arrows at the celestial jaguar attacking the moon, shouting all the while. The Sencis of eastern Peru and the Sumu of Nicaragua also shot arrows skyward. The Sumu built great fires, beat their drums, shouted and made a lot of noise to frighten off the jaguar (Leach 1972, 338). The Chinese emperor summoned his drummers and archers, whose noise and arrows were supposed to scare away a dragon (Moskin 1985, 7). As late as the last century, the Chinese Imperial navy fired its ceremonial guns to scare off the invisible dragon (Brewer 1978, 6).

Many believed that an eclipse was a critical period for mankind, for if light was lost, all life would be lost. Various rituals were performed to prevent this tragic occurrence and undo the effects of the eclipse. During an eclipse, the Ojebways used to imagine that the sun was being extinguished. They shot lighted arrows in the air, hoping to rekindle the sun (Frazer 1966, 1:311). The Orinocans believed that if the moon was extinguished, all fire on Earth would also be extinguished, except for those kept out of her sight. They, therefore, buried torches during the lunar eclipse to keep some fire hidden (Leach 1972, 338).

The Kamchatkans brought fire from their huts and offered prayers, as did the ancient Babylonians. Some early Mexicans went a step further and offered human sacrifices of humpbacks and dwarves (Leach 1972, 338). Some Californian Indians sang and chanted throughout the eclipse. They stopped only when the eclipse ended (Harley 1969, 171).

The Chilcotin Indians of northwest America held sunwise circular processions until the eclipse was over. The Egyptian pharaoh, as the earthly representative of the sun, walked ceremonially sunwise around the temple in order to ensure that the sun should perform his daily journey round the sky without the interruption of an eclipse (Frazer 1966, 1:312). The Ainu of Japan shook drops of water toward the sun or moon with their "god-sticks" in an effort to revive the dying deity (Moskin 1985, 13).

Perhaps the most relaxed attitude toward the restoration of the sun or moon comes from the Buriats of Siberia. They believed that Alkha, a celestial monster, had swallowed the sun or moon. However, because the gods had cut Alkha in two previously, and only his head remained, after a while the swallowed object would soon make its reappearance; there was really no cause for alarm (Leach 1972, 337).

A CAST OF CHARACTERS

As in most mythology having a central theme, the mythology and lore surrounding eclipses also has its unique cast of characters. The following are descriptions of the characters found in association with eclipses. The descriptions are taken from Gertrude Jobes' Dictionary of mythology, folklore and symbols (Jobes 1961).

AGNI (AGNI YAVISHTA) In Hinduism, he is the ancient Aryan fire god. He is symbolized as fire on Earth. In this form he is called Grhapati and is worshipped as the god of the hearth. He is also symbolized as lightning in the air. In this form he is worshiped as Trita. He is also symbolized as the sun in the heavens. In this form he is called Surya (1:49).

ALKHA (ARAKHO) The dragon or beast who swallows the sun and moon, causing the world to grow dark. Angry at this, the gods cut his body in two and free the celestial body. Now each time he swallows the sun or moon they soon reappear as he cannot retain them in his body. Also known as Rahu (1:69).

AMATERASU (AMATERASU-OHO-MI-KAMI) Japanese sun goddess whose name means "Heaven-Shining-Great-August-Deity." Divine ancestress of the Japanese people (1:81).

ASURA (ASSURA) In Hinduism, a class of demons or evil spirits; an enemy of the gods (1:146).

ATRI In Hinduism, a Vedic sage. He rescued the sun hidden by the Asura Svarbhanu and replaced it in the sky (1:153).

HATI The Hater. One of the two Norse Varns or gigantic wolves. A moon-wolf or moon-devourer. Also known as Mana-garme. His twin is Skoll (1:731).

INDRA One of the great national gods of the Indo-Aryans [Hindus]. A sun god, he holds a golden whip and is carried across the heavens in a flaming chariot drawn by gold and red horses (1:830).

KANVA In Hinduism, a Vedic seer who restored the sight of Agni after he lost it (2:908).

KETU In Hindu mythology, the tail of the dragon of which Rahu [Alkha] is the head. With Rahu, who eclipses the sun, he disturbs the regular order of the heavens (2:920).

LISA The male aspect of the Dahomean androgynous deity Mawa-Lisa. Identified with the sun (2:1001, 1002).

MAANEGARM (MANAGARME) Literally the moon swallower. In Norse mythology, the wolf offspring of Loki and a giantess in Ironwood. He devours the moon and feeds on the blood of dying men. Also known as Hati (2:1031).

MAWA (MAWU) Among Dahomean tribes, a moon goddess. The female aspect of Mawa-Lisa (2:1078).

MAWA-LISA (MAWU-LISA) A Dahomean androgynous deity. Mawa is the moon, the feminine element. Lisa is the sun, the masculine element (2:1078).

RAHU Hindu demon who stealthily drank some water of immortality. Soma, the moon, informed against him and turned him over to the angry gods. Vishnu cut off his head as punishment, but since he still had some water in his mouth, it remained immortal. In anger, he pursues the moon and sun, swallows them when he catches them, and causes an eclipse (2:1318). [Arakho and Alkha are corrupt variants of this name (Gray 1932, 4:425).]

SKOLL In Norse mythology, one of the Varns. The sun devourer, he causes sunsets and eclipses (2:1465).

SVARBHANU Hindu demon who hid the sun. He was defeated by Indra, and Atri replaced the sun in the sky (2:1514).

VARNS In Norse mythology, giant wolves who watched over the forest where the sun slept at night and the moon slept by day. One was Hati, the moon-devourer, and the other was Skoll, the sun-devourer (2:1639).

VLKODLAK (VOLKUN, VRKOLAK, VUKODLAK) Slavic werewolf. Probably originally a wind demon. They caused eclipses, attacked humans, horses, and sheep (2:1656, 1657).

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Indianapolis: Bobbs-Merrill, 1952.

The evil spirit Arakho steals into the council chamber of the gods and drinks their water of immortality. Hiding from their wrath, Arakho is turned in by Soma, the moon. Arakho swears to get his revenge on the moon and sun. When an eclipse occurs, it is Arakho swallowing them. This tale is found within an Indian tale entitled "The Moon is a Crystal Ball," on pages 18 and 19.

Beautiful Ka Nam is befriended by U Hynroh, a magical giant toad. He saves her from being eaten by U Khla, the great tiger. Turned into a hideous green toad herself, she escapes into the heavens with the help of a little mouse. Ka Shgi, the sun, helps to break the magical spell and Ka Nam marries her handsome son. The giant toad learns that the sun had freed Ka Nam from his spell and enters the heavens to confront the meddling sun. The toad manages to swallow the sun, casting the earth into darkness. The people of Earth proceed to make a terrible din and scare the toad into releasing the sun. The toad hurries to the safety of his jungle home and everything returns to normal. But every so often, the giant toad once again tries to extract his revenge by swallowing the sun. As always, the people of Earth rally to the sun's rescue and the toad scurries back home. "Ka Nam," an Indian tale, found on pages 80 to 87.

Brockett, Eleanor. Burmese and Thai Fairy Tales.
Chicago: Follett Publishing Co., 1967.

A long, long time ago, before there were such things as a sun or moon, there lived two sisters, Athit and Chan. They were obediently served by a little slave-girl. At a particular festival, the two sisters slapped the little slave-girl and shamed her in front of everyone. The little slave-girl prayed that when they were reborn, she would be in a position to shame the two sisters just as they had done to her. Athit was reborn as the sun and Chan became the moon. The little slave-girl was reborn as Rahu, the invisible demon. As Rahu, she chases the sun and moon across the skies. When she catches up with one of them, she slaps them in the face in front of the whole world. If the slap is fully across the face, a total eclipse occurs. If the slap is a glancing one, only a partial eclipse occurs. Mankind, by now accustomed to the light of the sun and moon, is afraid that any further slapping may extinguish their light altogether. At first sight of an eclipse, therefore, the people bring out their drums and create all kinds of noise to scare Rahu. The sun or moon then quickly run away until Rahu catches them again. A Thai tale entitled "The First Eclipse," found on pages five to seven.

Carpenter, Frances. The Elephant's Bathtub. Garden City, New York: Doubleday, 1962.

One day while riding across the skies, the Sun King happens to see beautiful Vela Chow [Beautiful Dawn] chasing a butterfly across a meadow. It is love at first sight. He follows her everywhere. He neglects to go home at the end of the day so night never comes. This angers the stars whose light cannot be seen as long as the sun is about. After many days of daylight, Vela Chow retires into a cave to escape the heat. The Sun King alights from his chariot to look for her. The stars see their chance and hide the chariot. The Sun King finds Vela Chow and convinces her to marry him. Returning to where he left his chariot, it is nowhere to be found. His absence from the skies causes many nights of darkness. The Sun King learns of the stars' treachery and confronts them. They agree to return his chariot if he promises to go home at the appointed time each day. They also demand equal time with his wife, whom they also come to love. Vela Chow is no longer Beautiful Dawn but becomes Silver Moon. The agreement is made and things return to normal with the sun reigning over the day and the moon and stars shining at night. Sometimes, however, the Sun King wishes to kiss his wife at night and secretly goes to see her. When this happens, a lunar eclipse occurs. The people begin to beat their gongs, thump their drums, and even shoot off fireworks to remind the Sun King of his bargain with the stars. Upon hearing all the noise, the Sun King retreats to his home and the moon's shining face returns to the night sky. A Thai tale entitled "The Heavenly Lovers," found on pages 212 to 219.

________. Tales of a Chinese Grandmother. Garden City, New York: Doubleday, 1937.

The Son of Heaven, the Emperor of China, learns that the sky dog, who lives on a certain star, will try to swallow the sun. His soothsayers tell him of the plot and also tell him what must be done to prevent this. Everyone in the city must bring out their drums, brass cymbals, their rattles and pans. As soon as the sun begins to disappear down the throat of the wicked sky dog, the people must make as much noise as possible. The sky dog still manages to swallow the sun. Seeing this, the people make even more noise. Finally the sky dog becomes frightened, coughs up the sun and runs away. The sun returns in all its brilliance. A Chinese tale (on pages 27 and 28) told within a tale entitled "The Sisters in the Sun."

Chong, In-sop. Folk Tales from Korea. Translated by Zong In-sob. New York: Greenwood Press, 1969.

The people of Gamag Nara [the Land of Darkness], a country in Heaven, raise many horrible dogs known as Fire Dogs. The King of Gamag Nara, wishing to bring light to his lands, sends his dogs to the world of men from time to time to try to steal the Sun or the Moon. He first sends the fiercest of his Fire Dogs to steal the Sun. The Fire Dog returns without the Sun, it being too hot to grasp in its mouth. The King then sends his second fiercest Fire Dog to capture the Moon, since its light is cooler than that of the Sun. The second Fire Dog returns without the Moon, it being too cold to grasp in its mouth. Despite these failures, the King never gives up hope and continues to send out his Fire Dogs. Sometimes the Fire Dog manages to get the Sun or the Moon completely into its mouth, causing a total eclipse. At other times, it can only get a bite or two, causing partial eclipses. A Korean tale entitled "The Fire Dogs," on page 11.

Kim, So-un. The Story Bag: a Collection of Korean Folktales. Translated by Setsu Higashi. Rutland, Vermont: Charles E. Tuttle Co., 1955.

A Korean tale entitled "A Dog Named Fireball," is a more detailed account of Fire Ball and his attempts to steal the sun or the moon for his master, the King of the Land of Darkness. Rather than involving many dogs, as in the previous tale, this tale involves only one faithful dog. Found on pages 23 to 30.

Rush, Anne Kent. Moon, Moon. San Francisco: Moon Books, 1976.

A dying grandmother leaves her grandson a magic pestle, one that can bring the dead back to life and bestow eternal youth to the living. The jealous moon comes down to earth and steals the pestle. The boy's loyal dog, sensing the theft, howls at the moon and follows it. A lunar eclipse occurs when the dog manages to catch and swallow the moon. A Burmese tale found under the listing "Ancient Mythologies," pages 159-160.

SANTA CLAUS:
Man, Myth, and Legend

by

Frances T. Yuasa

Santa Claus: Man, Myth and Legend

Imagine yourself as a child again. You wrote a note to him explaining that you have been good all (well, most of the) year, thus, surely you deserve that special gift. You carefully hang your note and stocking on the wall (we don't have chimneys in Hawaii). Cookies and a glass of milk are left on a table because mom always said he liked a treat after his visit. That night you can't fall asleep easily because you keep thinking about what he will bring you. It seems as though morning will never come, but soon, you find yourself getting more and more sleepy ... then, you are fast asleep.

The next thing you know, the sun is smiling in your face. You rub the sleep out of your eyes, then realize that today is the day that you have been waiting for! You jump out of bed and run down the hall as fast as your little legs can carry you. Just then, you saw it! There, peaking out of your stocking is ... that special gift! A great, big smile spreads across your face as you show your parents the gift "he" had brought for you.

Wait a minute! Hold everything! Who is this "he"? Was it a ghost? A burgler? A fairy? No! "He" is of course, that jolly man in the red suit known as "St Nicholas," "Kris Kringle," and best of all, "SANTA CLAUS." On Christmas Eve he secretly visits our homes to spread joy and happiness to all. He appeals to children of all ages, for indeed we are all children at heart. His legend shall live forever if we continue to believe, teach and learn about him. This paper will help you know more about this magical, mystical, generous being we know as Santa Claus.

Santa: Man or Myth?

Santa had his origins in manhood as well as in mythology. He was half religious man (St. Nicholas) and half pagan god. His religious background came from a man named Nicholas who was born in 280 A.D. in a town named Patras (or Potara) in Asia Minor (known today as Turkey). Nicholas' parents were wealthy Christians who had died when he was young. After their death Nicholas had joined the church.

At one time in his life he was persecuted by the joint Roman Emperors Diocletian and Maximian because he was a "fearless preacher and a helper of the oppressed" (Nettel 1957, 15) who would not worship their statues. Nicholas was imprisoned until Constantine came into power. Constantine was an emperor who was tolerant of all religions, thus, Nicholas was freed. Nicholas did great work in the church and was consecrated into the office of Bishop of Myra. He continued to the do the work of God until his death on December 6, 350 A.D. He was originally buried in Myra, but in later years some merchants of Bari (in Italy) stole the remains of Nicholas and reburied him in their own country. The people of Bari claim that Nicholas rests there, but the Venetians claim they have his remains entombed in their own city. In the 9th century Nicholas was canonized, and he is known today as St. Nicholas.

There are many legends associated with St. Nicholas. It seems that from the time of his birth he had been a very special person. He is "said to have stood up in a tub on the day of his birth with hands clasped together and his eyes raised to heaven and gave thanks to God for having brought him into the world" (Walsh 1970, 18). For an ordinary child this feat would seem virtually impossible. However, for Nicholas, it was probably a sign that he was destined for greatness.

St. Nicholas is the patron saint of maidens (unmarried women), children, thieves, bankers, and sailors. There are many legends which tell how he became their patron saint; however, for this discussion we are most concerned with the legends associated with maidens and children.

St. Nicholas was a very wealthy man. He "decided as a Christian he should give away his wealth to the poor -for that is what Christ taught- but Nicholas did not do so foolishly" (Nettel 1957, 16). He often gave gifts of money secretly to the church and the poor; thus, he is associated with gift-giving. In one legend it is said that there was a poor man who had three daughters, but no dowries with which to marry them off. The man contemplated selling his daughters into slavery, servanthood or worse, prostitution. Nicholas found out about this poor man's plight and decided to help him. That night Nicholas took a bag of gold and threw it through an open window into the man's house. The man found the bag and married off his eldest daughter. Nicholas visited the man's home twice more and on his last visit, the man caught him. Nicholas pleaded with the man to keep his gifts a secret. The man promised, but soon Nicholas' generosity was known throughout the land.

If you are wondering how it is that gifts are left in stockings, it is probably because in one version of the story Nicholas throws the bag down the chimney and it lands conveniently in a drying stocking. Thus, it is a likely explaination as to why our own Santa Claus puts his gifts and treats in stockings.

There are two legends concerning the association between Nicholas and children. Firstly, on the day of Nicholas' consecretion as Bishop of Myra, a woman brought her badly burned child to him. Nicholas made the sign of the cross over the child, and he was miraculously restored to his normal self.

Another legend occurred during Nicholas' reign as Bishop of Myra. Nicholas visited his people during a terrible famine-like situation; people were starving and food was very scarce. One night he stayed at an inn, and as he slept he had a horrible dream. He dreamt that the innkeeper was a wicked person who had kidnapped guests' children, slaughtered them, and salted them in a large tub. The innkeeper planned to later serve these "children" as fancy dishes with fancy names. Nicholas was so distressed that he confronted the man and made him confess to his dirty deeds. Then Nicholas made the sign of the cross over the tub and the three children were miraculously restored to life. This legend is a very famous one and is depicted in many paintings portraying St. Nicholas as the patron saint of children.

St. Nicholas' Day

December 6 is St. Nicholas' Day. In many countries the Saint's Day is a festive occasion similar to our celebration of Christmas. Nicholas was "revered for generosity and kindness, and it became a custom(ary) to give presents to loved ones on his saint's day, the date of his death" (Watts 1961, 345). Thus gifts are exchanged very much like we do on Christmas. Christmas in these countries is considered a holy day with little or no festivities nor gift-giving.

On St. Nicholas' Eve (December 5) he comes to earth on a golden cord or ray, riding on a white horse or mule. He is followed by a servant who goes by many names and forms. Depending on the country it is sometimes a goblin-like creature, an angel, the Christ Child, a person named Black Peter, or Knecht Ruprecht, just to name a few. These beings except for the angel and the Christ Child, carry a sack to take away very naughty children or wield a birch rod to punish them. None of the naughty children is ever seriously punished or stolen away because St. Nicholas always intervenes in behalf of the child, and the servant is put back into his place.

St. Nicholas is the "heavenly messenger, coming at the beginning of Advent and admonishing little children to prepare their hearts for properly welcoming the Christ Child at Christmas time" (Weiser 1952, 152). Oftentimes he comes right to their door and into their house. He "questions them on their catechisms and listens to their prayers" (Weiser 1952, 152). Somehow he knows who has been bad and who has been good. He rewards the good children and his servant(s) threaten the bad ones. "After entreating them to be good boys and girls and to get ready for a devout and holy Christmas, he delivers candy and fruits and departs with a loving farewell" (Weiser 1952, 152-53).

Later that night the saint and his servant will make their secret visits, so the children lay shoes or stockings near the fireplace. Sometimes the children leave hay or carrots for Nicholas' horse (or mule) and a small treat for Nicholas' servant. In the morning, if the children have been good, the goodies they left behind have been replaced with fruit or candy, but if they have been bad, they are left with a birch rod or piece of coal.

St. Nicholas, the gift giver, looks nothing like our own Santa. He is "slender and even emancipated ..., clad in the robes of a bishop, with a mitre on his head and a crozier in his hand" (Walsh 1970, 54). He is "stern, but just, and kindly to the deserving" (Nettel 1957, 12). This St. Nicholas is nothing like the St. Nicholas depicted in the song "Jolly Old St. Nicholas." Our Santa seems to have adopted St. Nicholas' generosity, gift-giving custom, benevolence, kindness, all-knowingness, and his love for children.

St. Nicholas: His journey to America!

During the reformation in Europe the Protestants disapproved of the celebration of Christmas because of its pagan origins. Also, they protested against the Saints' Days because they felt that the saints took emphasis away from Christ. They felt especially strongly against St. Nicholas, so they tried to substitute him with the Christ Child and the Christmas Man. However, Christmas and the Saints' Days did not fade away very easily because the people enjoyed celebrating these occasions. Thus, when the Dutch came to New Amsterdam, they brought St. Nicholas with them and celebrated his holiday in the New World. Eventually, more and more people adopted him as their gift-giver. At first he came on the eve of his day. Later his visit came on New Year's Eve, and even later Christmas Eve. Thus, presently our own Santa Claus makes his yearly visit on Christmas Eve.

Clement Moore's Contribution to Santa Claus

Clement Moore was a professor of divinity and an ordained minister. He wrote many books and papers in his field, but he is best known for his Christmas poem "A Visit From St. Nicholas," or "'Twas the Night Before Christmas." His poem popularized a new image of the saintly figure in the religious dress. Moore's St. Nicholas was neither religious saint nor man; he was instead a chubby elf-like figure.

On December 23, 1822, Moore read his poem to his children. The daughter of Rev. David Butler, who had been visiting, heard the poem and liked it so much that she either copied it or asked for a personal copy. As it goes, a year later the poem was anonymously sent into the Troy Sentinal. The poem immediately captured the hearts and minds of the people because it portrayed an image of a different kind of gift giver. St. Nicholas was no longer saintly or manly. He was now someone totally different. He had been transformed into something unique and mythical.

Moore probably borrowed ideas such as the sleigh and the reindeer from some prominent writers, but it was Moore with his imagery who truly captured the spirit of our present day Santa Claus. For years Moore would not admit to writing this poem because he thought it was beneath his dignity as a professor of divinity. In 1844 he finally put his name to the poem.

Santa: The Pagan?

Where did Santa's jolliness and good cheer come from? These festive traits of Santa were probably influenced by his English counterpart, Father Christmas, who in turn was influenced by the pagan gods.

Our Santa Claus is associated with many of the pagan gods. One of the pagan gods was Silenus, the god of the drunkards; who was a jolly old man dressed in a holy gown with a wreath of mistletoe on his head. Another pagan god was Saturn, the god of time, who is portrayed as a giant "who came bearing food and wine, joy and revelry, and equality of all people" (Del Re 1979, 69).

The English Father Christmas has his origins more along the pagan gods Saturn and Odin. He was described as a giant wearing a scarlet or green robe which was lined with fur. He was crowned with a wreath of holly, ivy or mistletoe. He carried a yule log and a bowl of Christmas punch. By surveying pictures he seems to be very jolly and full of good cheer (I suppose you would be too if you carried around a bowl of Christmas punch). He seems more like a drunkard than our Santa Claus.

When the English came to America they brought their Father Christmas with them. Thus, it is most likely that with the help of the English Father Christmas, Santa Claus developed the good cheer and jolliness of his pagan predecessors.

Thomas Nast's Contribution to Santa Claus

After Clement Moore wrote his poem, many artists tried to capture the visual imagery of Santa Claus. None came close until Thomas Nast. He was an illustrator for Harper's Illustrated Weekly. In 1863 he drew his conception of Moore's St. Nicholas and named him Santa Claus. At first Santa was portrayed as an elf-like person, but later drawings showed an evolution of a Santa Claus we know and love today.

What's in a name?

Where did Thomas Nast get the name Santa Claus? Unfortunately, Nast did not dream up that name; rather it was the Dutch who brought the name Sinter Klaas or Klaus with them to America. In Dutch, Sinter Klaas or Klaus means St. Nicholas. Thus, over many years, the Dutch Sinter Klaas or Klaus evolved into Santa Claus.

Are Santa Claus and Kris Kringle synonymous?

It is sometimes written Christ-kinkle, Kriss Kingle, and Kris Kringle. This name is actually a "corruption or mistaken pronunciation of the German word Christkindlen which in English means the Christ Child" (Walsh 1970, 57). As it was in the past and is in the present, Christ was not easily accepted by people. Thus, he has faded into the background to the more popular figures such as Santa Claus. Therefore, Kris Kringle was later attributed to Santa Claus.

Santa: The Folklore

The fairies, witches, and monsters are like leaves blowing in the wind because they have come and gone. Yet, Santa Claus is like a solid, old tree because throughout the years he has swayed and bent, but he still exists today. Every Christmas Eve, without fail, he comes into our homes to spread happiness and joy to all who believe in him. Throughout the years, the folklore has helped to perpetuate the legend of Santa Claus. If it were not for Clement Moore, Thomas Nast, and others, Santa Claus might have been forgotten a long time ago. Thus, as parents, teachers, and librarians we can keep Santa Claus alive by sharing the legends, tales, stories, and poems of his generosity, kindness, and goodness to children. Santa Claus helps make our dull, busy, and ordinary lives just a little better.

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Santa Claus Stories In Collections

(NOTE: These are just a few of the Santa Claus [including St. Nicholas and Santa-like beings] stories which would be suitable for storytelling. The same stories seem to be repeated in the collections, thus, where pertinent I have indicated the reference source by [see Author's name].)

Association for Childhood Education (International) Literature Committee. Told Under the Christmas Tree. Illus. by Maude and Miska Petersham. New York: The MacMillan Co. 1948.

This collection has a variety of different Christmas stories, but the ones which may interest you are: "In The Great Walled Country" (it is better to give than to receive), "The Mouse That Didn't Believe in Santa Claus" (provides a warning to all those who do not believe in Santa Claus), "The Gift of St. Nicholas" (St. Nicholas performs miracles for a poor family), and "Mr Edwards Meets Santa Claus" (Santa brings happiness to the Ingalls family).

Cavanah, Frances. Comp. Favorite Christmas Stories: A Collection of Christmas Stories, Poems and Legends. Illus. by Nellie H. Farnam. New York: Grosset & Dunlap. 1941.

This collection contains a large variety of enjoyable Christmas stories. The stories which focus on Santa are: "On Christmas Eve" (a descriptive poem with a repeating verse), "Santa Claus: A Wonder Story for Little Children" (explains who Santa is and what he does), "Behind the White Brick" (a young girl's belief in Santa is renewed when she visits Santa who lives "behind the white brick"), and "'Twas the Night Before Christmas" (Clement Moore's famous poem which helped provide the imagery of our present day Santa). Some stories which depict the customs and gift-givers of other lands: "Yuletide Customs in Many Lands" (explains customs and gift-givers from around the world), and "Christmas Sheaves: A Story of Norway" (two children learn the meaning of Christmas with the help of the Christmas Nisse).

Harper, Wilhelmina. Comp. Merry Christmas to you: Stories for Christmas. New, rev. ed. Illus. by Fermin Rocker. New York: E.P. Dutton & Co. Inc. 1965.

This collection of Christmas stories contains "The Mouse and the Moonbeam" which is also known as "The Mouse That Didn't Believe in Santa Claus" which provides a warning to all those who do not believe in him. Another enjoyable story is "St Nicholas in Trouble," St, Nicholas finds himself in a dilemma when he runs out of gifts.

Lohan, Robert. ed. *Christmas Tales For Reading Aloud*. 3rd. enlarged edition. New York: Stephen Daye Press. 1946.

This collection contains a variety of excellent Christmas tales. Some of the more popular Santa stories are: "Is There A Santa Claus?" (editor's reply to Virginia O'Hanlon's letter), "Behind The White Brick" (see Cavanah), "How Santa Claus Came to Simpson Bar (not really a Santa story, but depicts the spirit of giving)," "The Mouse That Didn't Believe In Santa Claus" (see Association), and "The Night Before Christmas" (see Cavanah).

Wagenknecht, Edward. ed. *The Fireside Book of Christmas Stories*. Illus. by Wallace Morgan. Indianapolis & New York: The Bobbs-Merrill Co. 1946.

This collection is geared towards 5th graders and up. Some of the pertinent Santa stories are: "Santa Claus: A Psychograph" (analyzes Santa Claus: who he is, what he does, and why its ok to believe in him), "The True Story of Santy Claus" (a great story to obtain background information of the origination of Santa Claus), "How Come Christmas" (a southern black dialect story which attempts to answer the question "Who came first, Santy Claus or the Poor Litte Jesus?"), "When Father Christmas Was Young" (a young boy tries to reassure himself that Santa really exists), "A Visit From St. Nicholas" (Clement Moore's famous poem), and "The Realm of Midnight" (describes a visit from Santa Claus).

Walters, Maude Owens. ed. *A Book of Christmas Stories for Children*. Illus. by: Mary Ponton Gardner. New York: Dodd, Mead, & Co. 1930.

An excellent collection of stories from different lands. The gift-givers the Christ Child, Babouska, St. Nicholas, the Littliest Camel and Santa Claus are portrayed. Some of the enjoyable Santa stories are: "A Boy's Visit to Santa Claus" (Santa in "Dreamland"), "Jimmy Scarecrow's Christmas" (a lonely scarecrow finds happiness with Santa), "The Great Walled Country" (see Association), "A Visit From St. Nicholas," "The Mouse That Didn't Believe in Santa Claus" (see Association), and "The Symbol and the Saint" (a creative story of the life of Santa Claus). Some of the other excellent stories are: "The Camel of Bethlehem" (Syrian story of the camel as the gift-giver), "Babouska" (Russian gift-giver story), and "The Sabot of Little Wolf" (Christchild gift-giver story).

Watts, Franklin. ed. The Complete Christmas Book. Illus. by William Rowen. Rev. ed. New York: Franklin Watts Inc. 1961.

This book contains Santa Claus craft ideas, background information, and stories. Chapter 12 contains some enjoyable stories: "When Father Christmas Was Young" (see Wagenknecht), "The State Versus Santa Claus" (children help rescue Santa when he is put on the stand), "Why Santa Claus Chose the Reindeer" (the reindeer were not Santa's first choice), and "The Festival of St. Nicholas" (describes St. Nicholas life and Day), "Yes, Virginia there is a Santa Claus" (see Lohan).

Wernecke, Herbert H. ed. Christmas Stories from Many Lands. Philadelphia: The Westminster Press. 1961.

This collection depicts customs and gift-givers from around the world (St. Nicholas, Befana, Babouska, and the Three Kings). Just a hint, concentrate on these stories: "Story of Pieter" (St. Nicholas story), "The Poor Nobleman and His Three Daughters" (legend of St. Nicholas), "The Legend of Babouska" (Russian gift giver), "Le Befana Story" (Italian gift giver), "Saint Nicholas and Mary Jane" (a little girl learns the meaning of gift-giving), and "Three Young Kings" (three boys learn to give to the needy).

Santa Claus Stories For Children

(NOTE: These are just a few of the Santa Claus [including Father Christmas and Santa Bear] picture book stories available. The (*) represents a good story. The (**) represents an excellent story.)

Berenstain, Stan & Jan. The Berenstain Bears Meet Santa Bear. New York: Random House. 1984.

Another Berenstain classic, Sister discovers the true meaning of Christmas. Great for reading aloud, but not suitable for storytelling because the creative illustrations add to the total effect of the story.

Bonsall, Crosby N. Twelve Bells for Santa. 1st ed. New York: Harper & Row. 1977. (*)

Three children embark on a journey to deliver Santa Claus his prize of 12 chocolate bells for winning their Santa Claus look-a-like contest. Santa never receives his prize, but he admires the effort of the children and rewards them for being honest. 1st - 2nd grade reading level. With some adaptations this story has storytelling possibilities.

Briggs, Raymond. Father Christmas. 1st ed. New York: Coward, McCann & Geoghegan. 1973.

A sarcastic, grumbly Father Christmas is portrayed. Pictures often speak louder than words. May not be suitable for children. Due to the lack of written text, story may not be suitable for storytelling.

Brustlein, Janice. Little Bear's Christmas. Illus. by Mariana. New York: Lothrop, Lee, & Shepard Co. 1964.

Focus not exclusively on Santa, but he does help Little Bear learn about the true meaning of Christmas. 1st - 2nd grade reading level. With some adaptations story may be suitable for storytelling

Budar, Valjeanne. ed. Ke Ahiahi Mamua O Kalikimaka - 'Twas the Night Before Christmas In Hawaii. Based on the original poem by Clement Moore. Illus. by Barbara Ewald. Creative concept by Menehune. Trans. - pronunciations by Lynette A'alaonaona Roy. Graphic design by Richard Priest ... [et al]. Mele Kalikimaka by R. Alex Anderson. Honolulu, Hi.: Hawaiian Isles Pub. Co. 1984. (**)

A version of Clement Moore's poem with some English words substituted with hawaiian words.

Beautiful illustrations, hawaiian glossary, and pronunciation keys enhance this valuable addition to any library collection. Illustrations make this story better for reading aloud, but may be used for storytelling when you want a change from the familar "A Visit From St. Nicholas."

Chaneles, Sol. Santa Makes a Change. Illus. by Jerome Synder. New York: Parent's Magazine Press. 1970.

Santa decides its time for a change ... of costume. He tries on a number of costumes, but in the end he decides that familiar is best. Santa would not be Santa if he did not wear his famous red with white trim suit! Illustrations make this story better for reading aloud, but may be used to inspire a lesson on Santa's costume.

De Brunhoff, Jean. Babar and Father Christmas. Trans. by Merle Haas. New York: Random House. 1940. (*)

The Babar stories are truly enjoyable and this one will not disappoint you. Babar visits man's country in search of Father Christmas. Father Christmas can't visit Babar's country this Christmas, so Babar acts as his substitute. Better for reading aloud. Suitable reading level for 2nd - 3rd grade students because the text is written in script.

Haywood, Carolyn. How The Reindeer Saved Santa. Illus. by Glenys and Victor Ambrus. New York: William Morrow & Co. 1986.

Santa decides to retire his reindeer and sleigh for a new helicopter. Santa encounters some mishaps and the reindeer help save the day. Suitable reading for 2nd - 3rd graders. Better for reading aloud, but with some adaptations it may be suitable for storytelling.

Haywood, Carolyn. Santa Claus Forever. Illus. by Glenys and Victor Ambrus. New York: William Morrow & Co. 1983.

One particular Christmas everything goes wrong for Santa. He decides to call it quits, but in the end Santa realizes how much he loves the children of this world. The colorful illustrations aid this enjoyable story. Suitable reading level for 2nd - 3rd grade students. Better for reading aloud, but may be adapted for storytelling.

Hoff, Syd. Santa's Moose. 1st. ed. New York: Harper & Row Pub. 1979.

Similar to Rudolph The Red-Nosed Reindeer, but instead its Milton the Moose who saves the day for Santa. Suitable for reading aloud. The simple written text can be read by 1st grade students.

Krahn, Fernando. How Santa Claus Had A Long and Difficult Journey. New York: Delacorte Press. 1970. (*)

Pictures speak louder than words because this story lacks any written text. The illustrations show Santa's journey one Christmas. Suitable for K - 2nd grade students. The detailed illustrations and lack of text make this story very versitile because you and the children can make up the narrative as you go along.

Kroll, Steven. Santa's Crash-Bang Christmas. Illus. by Tomie de Paola. New York: Holiday House. 1977. (*)

A clumsy Santa needs the help of an elf to get through another Christmas safely. Suitable reading level for 1st grade students. Tomie de Paola's enjoyable, funny illustrations make this story excellent for reading aloud.

Kroll, Steven. Mrs Claus's Crazy Christmas. 1st ed. Illus. by John Wallner. New York: Holiday House. 1985.

Mrs. Santa Claus is a relatively new addition to the folklore of Santa Claus. Santa forgets to deliver a pet puppy to Davey, so Mrs. Claus comes to the rescue. She has a few mishaps, but somehow she delivers the puppy safely. Suitable for reading aloud and the text can be read by 1st - 2nd grade students.

Kunnas, Mauri. Santa Claus and His Elves. Assisted by Tarja Kunnas. Trans. of Joulupukki. New York: Harmony Books. 1982. (**)

This story portrays how Santa and his helpers prepare all year long for their big night -- Christmas Eve. The detailed illustrations give added enjoyment to an excellent story with modern as well as traditional references. Suitable for 2nd - 3rd grade students' individual reading pleasure, but can be read aloud if done in increments.

McGinley, Phyllis. The Year Without a Santa Claus. Pictures by Kurt Werth. Philadelphia: J.B. Lippincott Co. 1957. (**)

Santa Claus realizes that children no longer believe in him, so he decides to cancel his annual visit. His decision causes children from around the world to express how much they do believe in him. Their faith does do go unrewarded. Portrays a human-like Santa who has feelings and emotions. Text may be read by 2nd - 3rd graders. Excellent plot suitable for reading aloud, but with some adaptations may be used in storytelling.

A STORYHOUR SAMPLER

Theme: Santa Claus.

Audience: K - 2nd. grade students.

Opening: Show a picture, puppet, or doll of Santa Claus. Ask children questions such as: "Who is this?", "What does he do?", "When does he visit you?", and "How many of you believe in him?"

Share: 1) "Is There a Santa Claus?" (editor's reply to Virginia O'Hanlon letter). In Lohan's Christmas Tales For Reading.

2) The Year Without A Santa Claus (adapt this picture book for storytelling) by Phyllis McGinley.

3) "The Symbol and the Saint" (creative origin of Santa Claus). In Walters' A Book of Christmas Stories for Children.

4) "A Visit From Saint Nicholas" (Clement Moore's famous poem). In Walters' A Book of Christmas Stories for Children. You may substitute Ke Ahiahi Mamua O Kalikimaka edited by Valjeanne Budar if the students are familiar with Clement Moore's poem.

Conclusion: Have children share what they would like Santa Claus to bring them. Close by singing "Santa Claus is coming to town."

THE ORIGIN OF FIRE IN MYTH AND FOLKLORE

by
E. [LI] von-Garske

THE ORIGIN OF FIRE
In Myth and Folklore

INTRODUCTION

Debate over what distinguishes humankind from the other animal orders has been of interest to all peoples of all times. In that debate one fact is indisputable; only humans make and use fire.

The folklore of fire divides into several sub-classes (see outline). First came the era of conserving fire which had been started by natural phenomena such as lightning, friction, and volcanoes. Following the conservation era was the era in which humans had learned the secret of producing their own flame at need. The *making* of fire stands as a later development of higher intellectual order in all folk lore.

There were two major methods for producing fire and both methods were seemingly known to most peoples. The method prefered by each culture provides significant clues to its orientation to the world around it.

The use of fire has presently been proven to date back at least 300,000 and possibly 400,000, years. In all that time, though man has periodically lost his hearth, he has never completely lost his history of how it all began.

Fire was precious not only for its uses but as a symbol of man's control over the elements. Traces of the symbolic conservation of fire lingered in the sophisticated societies of the Greeks and Romans in the form of Vestal Virgins who tended sacred flames.

Even in our modern world there are a number of *eternal* flames consecrated to some special memory, and the Olympic runners still pass the torch from hand to hand as a symbol of continuity. Though the memory of the conservation era persists, it is from the acquiring of the ability to make fire that humankind dates its superiority to the beasts.

CONSERVED FIRES

Among the tales of the conserved fires, there is in almost all cultures a contingent motif of the fire getting out of control and thus originating treeless plains, or even deserts. The contingent motif supports the case for a factual basis for the tales, as a fire started by lightning in a forest or prairie would certainly spread unchecked.

When the origin was accredited to the thunderbird (eagle or condor), then it was the fanning of the mighty wings that spread the flames. When stolen from gods (motif A1415), the chase was the usual cause of widespread fires. Some of these chases ended in an enemy putting out the flame so that mankind should not have it, followed by the hiding of what flame was left in rocks and trees. In those rocks and trees it remained until mankind discovered a method of coaxing it out.

It should be noted that in many of the fire-origin tales, men and animals were interchangable in form, and both had powers of communication and some control of magic. Quite obviously these people did not consider themselves above the animals. Since some tribes say the animals had fire first, humans were sometimes below animals. These tale types are especially prevalent in totemic societies. This polymorphism makes it difficult for the modern folklorist to distinguish between people, animals, heros, demi-gods and gods.

When differing societies came in continued contact, some of the origination tales were expanded to cover both versions. In Australia, for example, Abo tales have the eagle and the crow as fire-bringers.

ANIMAL CHARACTERISTICS (Motif A2218)

Further confusion in sorting out tales is caused by the story tellers' practice of accounting for a particular coloration of a plant, bird, or animal by weaving it into a folktale.

Creatures who are black or streaked are obviously charred, and so belong to a fire myth. Creatures, especially birds, who have striking red patches are also to be associated with fire carrying or making. In Europe there is, even today, the tale that the red-breasted Robin brought fire.

The Alae, a bird who has a red spot on its head, is said to have gotten it when it tried to avoid giving the Hawaiian Demi-god, Maui, the secret of making fire. This tale is somewhat at variance with Hawaiian stories about Maui's mother, Hina the fire woman, who already had fire in other tales. Maui in this instance was a Promethian type who wanted the fire for the benefit of mankind.

FIRE-MAKING ERA

Our knowledge of our primitive beginning is pushed further back in time by the discoveries of each generation of anthropologists, but it is safe to say that all of the peoples on the Earth today have survived several ice ages. In those ages the advancing glaciers changed the flora and fauna of the world. With the retreat of the glaciers, the seas rose and again changed the face of the land (Schultz 1963).

The changes were slow. An ice age lasted some 25,000 years. The retreat of the last ice sheets occurred around eighteen to twenty thousand years ago. Records show that even in the ice ages man existed in all parts of the globe. From the southernmost part of Chile to the treeless tundra of Lapland, evidence of man's hearths have been found (Dillehay 1984, 106).

Fires could not have been successfully carried on the rapid migrations of the hunters nor even on the slower ones of the gatherers, especially through lands where the materials to maintain fire could not be found or carried. To survive the ice ages, humans had to learn to *make* fire. (See fig. 1).

THE GATHERERS

In the tropical areas people were able to live on fruits, eggs, and other readily available sources of nutrition, merely by gathering. A fire might not seem to be necessary for gatherers, but, as the lore of many of those people reveal, when eating uncooked foods one ran the risk of "colicks", aside from the question of palatability. The fact is that food, even fruits, can contain harmful bacteria. The cooking of food also broadened the range of what vegetal foods could be eaten. Man is not a natural vegetarian. Lacking the four stomachs of the herbivore, he cannot process pure cellulose with any degree of utility. Therefore, even in a tropical environment, fire was a boon if not a necessity.

THE FRICTION TECHNIQUE

Discovery of the friction technique could only occur in an environment where the proper materials existed. Typically, this would be a warm, well-wooded area. The technique consists of rubbing a hard wood against a softer one until the heat engendered kindles the tinder. The tinder, fed with larger woods and blown upon, produces a fire in a surprisingly short space of time.

There are three main methods of friction-fire making; the fire saw, the fire plow and the fire drill. (See fig.

2). The fire saw is merely rubbing the soft wood (usually bamboo) with a sharper piece of the same wood. The bamboo has a silicaceous covering that facilitates the production of heat. The saw dust falls upon the tinder below and, sufficiently heated, produces flame. Experts can produce a flame by this method in twenty seconds.

The fire plough was much used by Polynesians. This variant used a groove in the soft wood in which the harder stick was pushed back and forth until the tinder ignited. The fire drill has many variations in itself, but all use a hard pointed stick twirled in a depression in a softer wood. The stick can be twirled faster by use of a bow-string wrapped around it, with the stick top held in place by a small stone with a depression in it.

The discovery of how this could be done is not difficult to imagine. It has been observed that friction caused by wind in groves of dry bamboo occasionally cause spontaneous outbreaks of fire. There is also the obvious fact that drilling holes in wood produces heat. Friction fire making was probably discovered independently by many peoples in many different ways. Those who did not discover it independently may have learned it from a neighboring tribe. Some tribes in Africa have tales to that effect (Frazer 1930, 119).

THE HUNTERS

Many of the world's peoples had to pursue a nomadic existence, following herds of mammoths, bison, or deer for their sustenance. Both the gatherers and the hunters, as their tales reflect, were affected by the climatic changes. In South America the Amerind tales say that man's conserved fire was put out by the great flood (post glacial) and that the secret of making it was afterward discovered (Frazer 1930, 126).

The land through which the mammoth hunters moved, as an example, was arctic tundra and glacier. The hunters could not depend on a supply of timber for their fires (see fig.2). During the pre-glacial era the hunter could have returned to a base camp where fire could be conserved, or he could have used his bow as a firedrill. In the glacial epoch, however, it would have meant carrying a load of fire-making sticks along with him into lands where no tree stood higher than his knee. In circumpolar areas, where fire was needed for light in the six months long night, no trees might exist at all. How did a treeless society start a fire? It seems certain that they used the striking-stones method of generating flame with dried moss or fur for tinder and tallow (animal fat) for fuel.

FIRE STRIKING FROM STONE AND METAL

The stone and metal method of making fire is actually the oldest. The stone used is still called a *flint* although several types of similar rock can be used. Striking two flints together produces a spark, but it is not a very hot one. Striking a piece of *iron pyrite* on a flint produces a very hot spark indeed. The metal on stone method was probably responsible for the origin of many a "magic stone" legend, especially since pyrite crystals look like gold.

Since the stone-age mammoth hunters made blades and spear points of chipped (or knacked) stone, it needs no stretch of the imagination to see how the production of sparks was learned. Although the finest double-edged arrow and spear points were produced by pressure-flaking the edges, the rough forms were probably hacked out by striking. There is still a folktale in Siberia today about the origin of fire being discovered by an old man who sat idly tapping rocks together (Frazer 1930, 104).

Although we have refined our fuel and made the job of striking a spark one-handed, the use of the flint and metal method can still be seen in our modern cigarette lighters.

MYTHS: FIRE AS A SYMBOL.

We have discussed the origination tales that stem naturally from the methods of producing fire and from charcteristics of birds or beasts. The cultures that retained their close association with the natural environment the longest are those where the first type of tale is most prevalent. The Animal characteristics or *Porquoi* story is found in all cultures. There is another type of origination tale that has usually come down to us through a religion. Tales of this type are termed myths.

Fire myths are found in the highly technical or *mainstream* societies. The ways of producing fire are not forgotten, nor is even the conservation stage, as in the Greco-Roman example we gave earlier, but the myth is based on fire as a symbol rather than as a utility. Fire is a symbol of emancipation and of enlightenment. Fire distinguishes men from beasts. It gives humankind control over nature. In short, it makes man his own master.

With fire, technology is achieved. With technology, man may control or even re-shape his world. Since this is a thing that formerly only the gods could do, it follows that the gift must have come from the gods. Because the gods are seldom thought to encourage man to compete with them, and indeed their dwelling place is generally beyond man's reach, it is usually a demi-god who is credited with bringing fire to mankind. It is also customary for the fire bringer to pay a terrible price for this most precious of gifts.

Prometheus, who brought fire to the Greeks, paid for it with eternal torment, chained to a cliff where a vulture pecked at his liver all day. The torment never ended because the liver grew back again each night.

Lucifer whose name translates as "light bearer" was thrown out of the heavens for an unnamed transgression. His name suggests the possibility that his transgression may have been stealing fire. The name, as a remnant of a former fire myth, has become equated with the name of Satan who was cast out of the Judaic heaven into Hell, a place of eternal fire.

I should like to clarify what I mean by a technical society. When I say a technical culture, I do not necessarily mean a literary one, certainly not a civilized one. Technically speaking, only people who live in cities can be called civic or civilized.

It may be hard to believe, but there are few sciences that we have now that are not merely extensions of those began by Paleolithic peoples. We tend to think of our ancestors only ten thousand years back as brutish, yet the Swabscombe man (who was actually a woman), dated at 190,000 years ago, is said to be in every sense a modern hominid. (See fig 3).

Evidence suggests that some Paleolithic peoples did not suffer a marginal existence, but rather indulged in many sciences and arts not connected with making a living (Kurten 1972, 127). There is evidence to show that they plotted the cycles of the moon long before agriculture was practised, studied the cycles of pregnancy in horses at a time when they neither rode nor ate horses, and created ivory sculptures and maps as early as thirty thousand years ago (Chorlton 1983, 38).

What else they studied we cannot know without evidence, but the artworks left in certain caverns in southern Europe, such as the cave paintings at Lascaux in France, prove that the Stone-age culture in that area was highly evolved (Sieveking 1979, 22). I am not refering to the esthetic value of the works, though it is high, but to the technical sophistication revealed through recent studies with the electron microscope (Vandiver 1982, 106).

The producers of the paintings and carvings, made at the end of the last ice age some 15,000 to 18,000 years ago, did not live in the caves. They were there only to paint and carve. The works were not daubs of clay and soot discovered by accident. Ingredients were garnered from as far as 40 kilometers away and some of the formulas were quite complicated. In the June '82 issue of Scientific American an article by archaeologist Arlette Leroi-Gouram cited evidence that the Lescaux Paleolithic painters used scaffolding to reach the ceilings and places on the cavern wall best suited to their fine art work. Scores of smokeless stone lamps utilizing tallow and juniper wicks were found, as well as mortars to grind minerals in (Leroi-Gouram 1982, 104).

In addition to powdered quartz, manganese dioxide, red ocher, yellow ocher, hematite, and calcite, they used calcium phosphate. The calcium phosphate was obtained by heating animal bone to a temperature of about 400 degrees celsius, mixing it with calcite, and reheating it to about 1,000 degrees C, thus transforming the mixture into tetracalcitic phosphate ($4CaO.P_2O_2$).

It can be seen by the few pictures of themselves that they left (fig 4) that these stone-age Michangeloes went naked in a Siberian climate, except for footwear and the occasional tool belt (Boyle 1979). Quite obviously they cared more for intellectual achievements than physical comfort.

It would be inane to assume such artist/scientists could only communicate in grunts. They must have had a rich and varied oral tradition. Since these people were the discoverers and first users of fire, it must have been they who supplied the historic facts to the originators of our tales.

WE may think our modern science superior, yet these Paleolithic chemists would have no difficulty in recognizing the method used by Einstein to light a bunsen burner. We use a flint-on-metal striker even in the most sophisticated laboratory today.

In conclusion then..

The two kinds of peoples, those who prefered to live in harmony with the natural environment and those who felt driven to control and change it, naturally had different tastes in their story telling.

These two traditional extremes and all the gradations in between, have been told, retold, and mixed together in a rich heritage that is available to every story teller. Because we presently have a literary civilization we can reach around the world and into the past to resurrect and retell the tales of our first beginnings.

Paradoxically, it is precisely *because* we live in a highly literary, civilized society that we need to keep alive the *oral* traditions that have come down to us from hundreds of thousands of years in the past. Books crumble, cities fall, and glaciers crush the mountains down, but a good story lives on and on.

ORIGINS OF FIRE
Outline

[I] MAN WHO HAS NO FIRE IS LOWER THAN ANIMALS
    (A) Animals have warm fur (not cold)
    (B) Animals have fangs and claws (better fed)
    (C) Animals are faster (escape human hunter)

[II] CONSERVATION OF FOUND FIRES: Man equal to animals
    (A) Fires caused by lightning
    (B) Fires caused by Volcanos
    (C) Fires caused by friction of branches

[III] MAN MAKES HIS OWN FIRE: Superior to animals/challenges Gods.
    (A) humans can use environment
        1. Friction fire (woods)
            a. fire saw
            b. fire plough
            c. fire drill
    (B) Humans can change environment
        1. Striking fire
            a. flint on flint
            b. flint on metal ore
            c. tallow as fuel

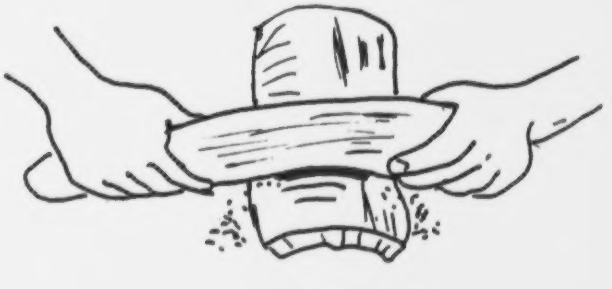
ORIGINATION TALES

[TYPE 1] BASED ON METHOD OF PRODUCING FIRE
    (A) Conservation of Natural Fire
    (B) Friction Fires
    (C) Striking Fires

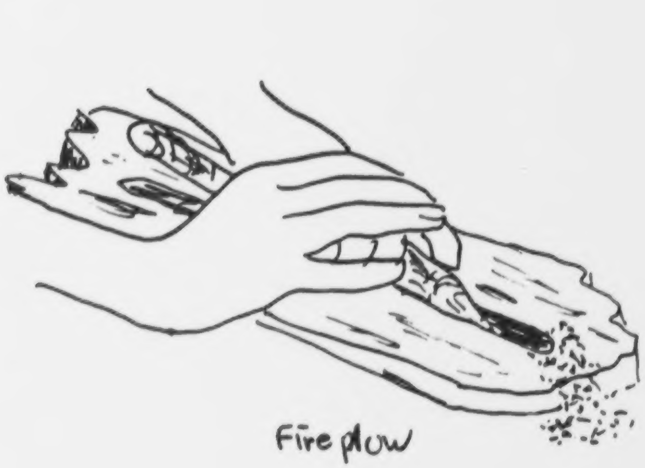
[TYPE 2] BASED ON ANIMAL CHARACTERISTICS
    (A) Coloration
    (B) Conformation

[TYPE 3] BASED ON FIRE AS A SYMBOL
    (A) Fire Myths

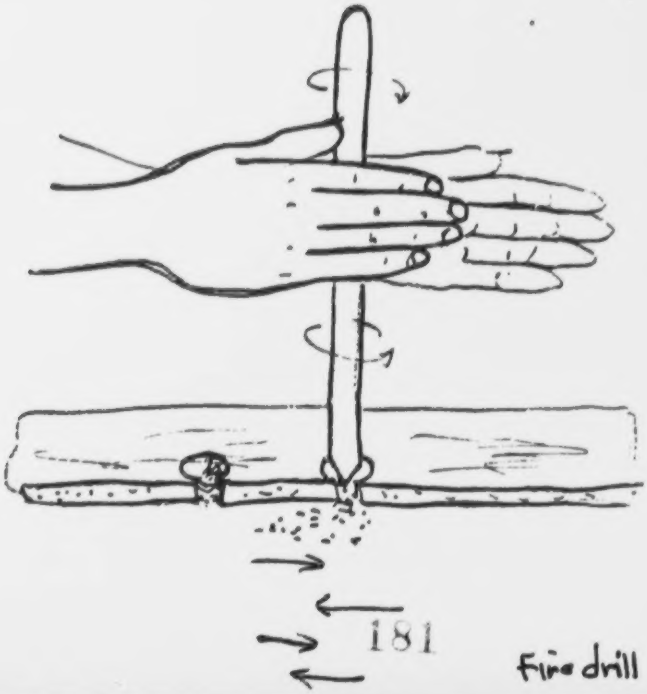
FIG. 1



Firesawing



Fireplow



Fire drill

ICE AGES

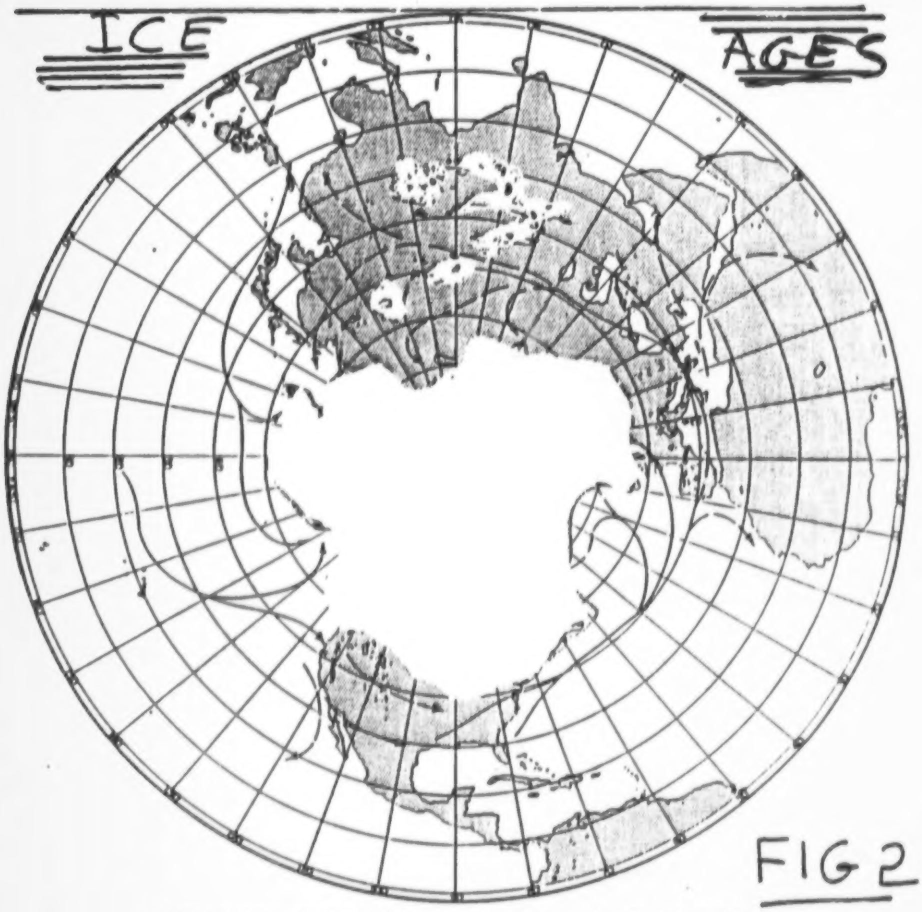
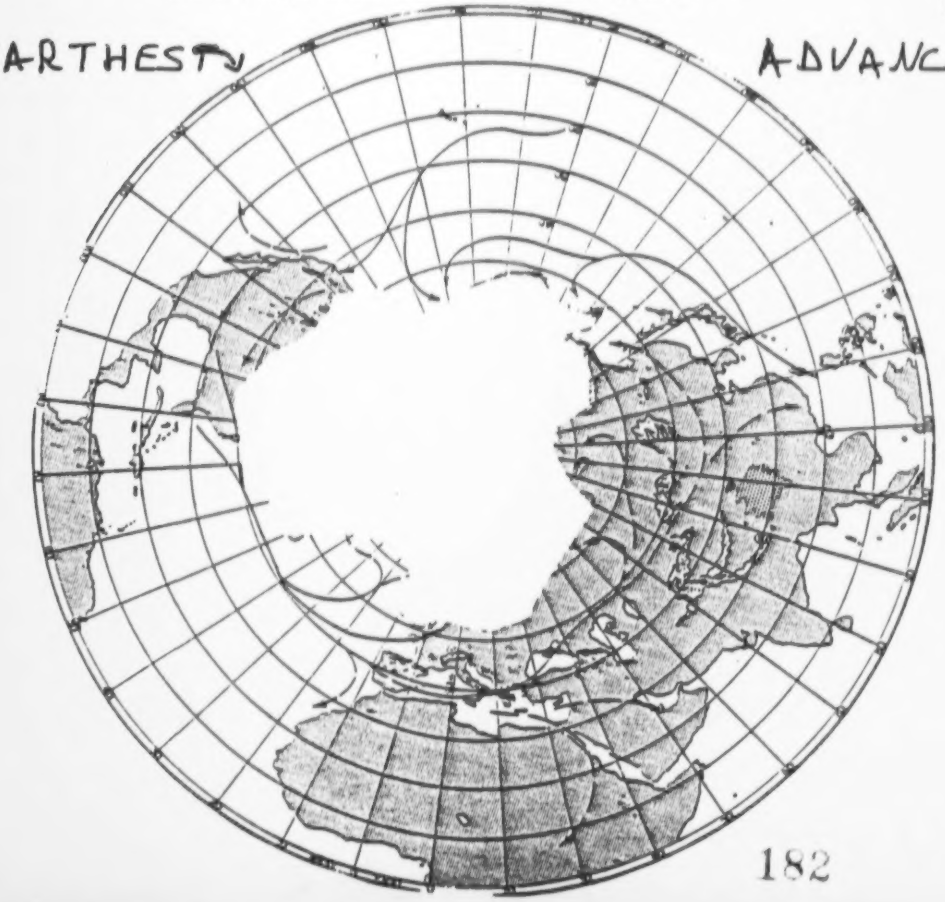


FIG 2

Northern hemisphere, showing inferred glaciers, pack ice, and storm tracks at the maximum of the last (Wisconsin) Glacial age. (From various sources; storm tracks plotted by H. G. Dorsey, Jr.)

FARTHEST ADVANCE



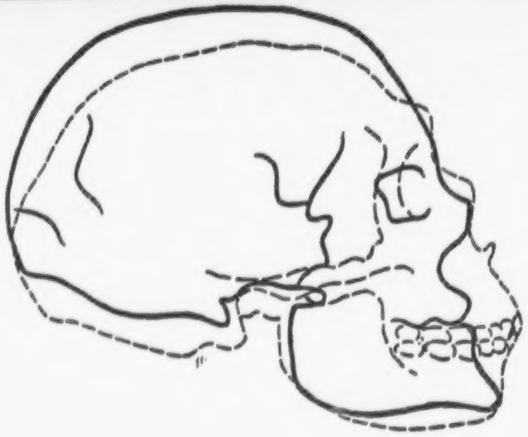


FIG. 3

8 Comparison between the skull of a Neanderthal Man of the Lower Old Stone Age (dotted line) and that of the Late Palaeolithic Homo sapiens fossilis, the anthropological group to which we owe ice-age art and which is very close to the races of the present day.

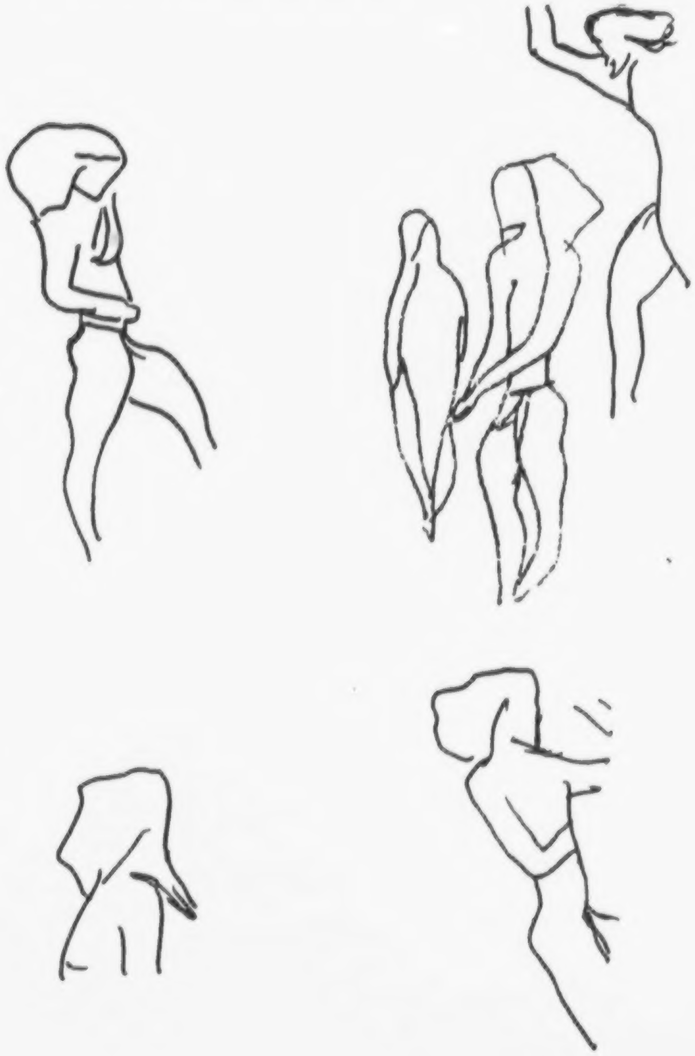


FIG 4

Addaura is unique in Palaeolithic art in that the human figures here are better drawn and more numerous than the animals.

Using the Folk Tale As A Resource

If you are a teacher or children's librarian, you already have a bag of tricks to keep the youngsters busy. Here are a few suggestions for addenda to programs and possible uses of the material that you may still find of value.

Any program or story telling session that introduces the facinating subject of fire-making to young and not so young children, must also emphasize the possible dangers attached to it. Most of the folktales about fire include such contingent themes. The Boy Scout and Girl Scout manuals teach the safest techniques, and could be used in connection with a story program for children of the right age.

For age-groups which can read, quizzes similar to the one included, can be made up from your own bibliography of available books. Quizzes are especially effective with groups that meet regularly. The listeners can discover the answers by reading books between story telling sessions.

I have related my subject to real origins in primitive societies, but you can tie your stories to safety, health, current events, a drawing program, a school lesson, or comic relief. Porquoi stories can be fun to make up as an exercise in imagination stretching too. Ask your group if they ever wondered why or how something got to be as it is. See just how ludicrous the group can get in trying to supply psuedo-logical answers. [Are the deer's antlers T.V receivers given them by Santa Claus? Did the bear lose his tail in a Subway door? Does the rabbit have a powder-puff tail because she is vain?]

If you are creative, you may use the bare facts given in the anthropologists reports and turn them into story format. Without changing the basic facts one may still add the little human touches that make a story live, and allow a listener to relate to it. The old man in the Siberian story is one example.

The facts as given were that an old man sat idly tapping rocks together. Why was an old man sitting and striking rocks together? There could be many answers. I chose the one that made the most sense to me. You may think of a more logical, or a more entertaining answer.

My tales, when written, tend toward a narrative style. When I *tell* them I try to use more dialog and less explanation, to give them more of a *folklore* flavor. Adopting one of the traditional styles, or developing a recognizable opening when story telling, is a help to both audience and story teller. Your opening manner gives the listeners a clue as to whether this is serious or mock-serious, mysterious or informal.

If you are not creative, or are too busy, the bibliography attached to this book also gives material already in story format that can be adapted to oral performances. Good Luck and have fun, because if you have fun, so will your audience.

How Fire Came to Siberia

Once upon a midsummers' eve in the land of the midnight sun, an old man sat thinking. What he thought about was this.

"It is summer now and the sun shines all the time, but what of the winter to come? I am too old now to hunt, my teeth will not chew the tough meat, and I am getting thinner day by day. How can I finish teaching the young ones my art if I cannot survive the winter to come?"

The old man was called Broken Tooth and he was the best of the flint chippers in the tribe. Every family wanted to have their children learn spear and arrowhead making from him. Yes, Broken Tooth was a name known to all, but it was the very teeth that gave him his nickname, which made him unable to chew the tough foods that his people ate. So he got thinner and thinner, and friends were afraid he would freeze in the winter cold.

In the Siberian winter only the polar bears enjoyed life, because they had fur even on the bottoms of their feet. Broken tooth's tribe had no fire, either to cook with, or to keep warm by. Indeed they lived where there were no trees so how could they have learned to make fires?

The old man was sitting all alone thinking these thoughts and waiting for more children to come for their lessons. Today the littlest ones had been learning which bits of rock would give the proper shell-shaped chip needed to make good blades. He looked over the carefully sorted piles at his feet, smiled, and shook his grey head.

"Hah! Just look at the stuff these little imps are bringing in. This lumpy stuff isn't flint, it isn't even all rock. There's bits of worthless, soft gold in it." He scraped the lump of ore on a boulder and thought, " Nope, it isn't gold, something harder and not as pretty. It certainly won't take a conchoidal chip. Most likely it will crumble as soon as I strike it."

Broken Tooth tried striking it on other rocks. The metal ore did not crumble. It was tough. He tried striking it against the hard flint rocks. "Maybe I can use this hard stuff to split the bigger flint pieces into blade sizes," he said to himself. He struck the ore against a good sized flint piece and a spark flew out.

Now the old man was used to sparks flying from flints, but the sparks the metallic rock made were much hotter. One of the sparks fell into the dried grass at his feet and a flame leaped up that made him jump. The flame spread through the dried summer grasses and the old man had to back away from it. In no time at all it was spreading in every direction and he ran to warn the others of the danger.

The blaze roared before the wind and all fled before it, leaving food and tools behind. There was no time to save anything but themselves. The fire covered miles of tundra now, the smoke billowing up to the skies. The people climbed upon a high pile of boulders left by a glacier and hoped the fire could not climb. The fire did not burn the boulders, but the flames were so high by then that the people could see that *they* were going to get burnt. There was nothing else to see but dark, billowing smoke all around.

But the smoke proved a blessing after all. It climbed up to the clouds and the clouds turned into rain and drenched the fire. It poured down until there was no more fire and everyone was safe though soggy.

When the people were able to return to their homes, they found their meat had been cooked by the flames. Broken Tooth enjoyed the cooked meat more than anybody else. It was nice and tender.

After that, the people knew how to make a fire and how to cook. You may be sure that they always kept water handy to put it out with. In the winter they were even warmer than the Polar bears, and they had light for the whole six months of darkness, so they could sit around working, cooking and telling stories.

The old man grew strong again. His name was changed to Fire Maker and he lived many years to teach both arrow making and fire making. That was long ago but the Yakut people of Siberia still tell the story around their winter fires.

Origin of Fire on Kilimanjaro

Once upon a time a small tribe camped in a large forest on the slopes of Kilimanjaro. The people of the tribe fed themselves by gathering fruit and by fishing with pointed sticks. They did not know how to make fire or to cook. Without fire they could do no work after dark, so everyone in the tribe had to make the most of the daylight hours.

While the men speared fish, the women gathered the ripe fruits. The very old women minded the babies and shooed the flies away from the fish drying on the rocks. The very old men fashioned sticks, that the bigger boys had gathered, into spears and arrows. Even the youngest boys of the tribe had a task. They put the final polish on the arrows by rubbing them with strips of soft bark.

The small boys made a game of their work. [If you scrape a piece of wood on rough sandpaper you will see how the old men shaped shafts on rough rocks. If you take a strip of very fine (#600) sandpaper and rub it swiftly on wood, you'll discover how quickly it gets hot.] This was the basis of the game. Each boy would try to catch another unaware and dab him with the hot end of the stick. It was great sport to see him jump.

The day our story begins, the tribe was encamped in a narrow strip of forest between the stony foot of a high cliff and the bend of a small river. The screams of the younger boys annoyed the oldest spear maker and he ordered them to move out of earshot. The boys wrapped their lunches in green banana leaves and went to work in a small clearing near the cliff where several old rotted logs gave good seating and plenty of bark strips.

There was quite as much dabbing done as there was work. The boy who got dabbed the oftenest was called Skinny. Skinny was a day-dreamer. He would work awhile, then wonder why the stones were hard, why the night was dark, or why his arrow point got so hot when he rubbed it.

Daydreamers are easy to catch off guard, and that Tuesday Skinny got dabbed by two boys at once! My did he jump! It certainly woke him up.

Now Skinny could revenge himself on both boys but he could, by the rules, only heat his arrow once. Skinny was determined to get a squeal from each of the boys. He had two friends hold down a strip of polishing bark on a log, piled leaves around so the breeze couldn't cool off his stick and rubbed as fast as he could. The two dabees looked nervous while the rest of the boys crowded around jeering. "Faster Skinny! Rub Harder Skinny!"

In a very short while a thin thread of smoke was seen rising from the stick point and then a tiny flame leaped from under it! The boys all drew back and Skinny threw a bunch of leaves and dried grass on the flame to smother it. Instead of being smothered the tiny flame licked it up and became a big flame . The big flame dropped to the grass below and soon became a blaze roaring like the wind and driving the boys before it.

When the boys reached the stony place they cowered behind boulders, but the fire did not follow them into the stones. "We are saved it does not devour stones" Skinny cried. But there was plenty of dried brush on the other side of the clearing and the blaze ate its wild way through the strip of land to where the camp was.

When the brush fire roared into camp all the people ran ahead of it until they were in the river. "Must we drown or burn?" they cried,but the fire stopped at the wetness and died away. "We are saved," cried the people "water kills the fire."

"Saved, yes," said the chief in a very growly voice "but where is our food? Where are our spears and bows and arrows?" Then he said, "Who is to blame for this?" No one answered and each person hoped it was not himself. The chief sounded very grumpy indeed.

Back at the clearing, the boys were over their fright but, since they had been too busy dabbing to eat their lunch, they were very hungry.

Skinny took a green stick and poked among the cooling ashes to see if the fire had eaten all of the lunch. Presently he found the charred package of banana leaves it was wrappped in. He picked it up ... and dropped it again *very* quickly. It was steaming hot inside! Some of the cooked fish and banana stuck to his fingers and he automatically put them into his mouth to cool them. When he did this, of course, he got his first taste of cooked food. It tasted too good for words. He dug a little more, using bits of stick or green leaves for holding bits of the cooked food.

The other boys listening to his Yummy-yums did the same. Soon they'd finished the best lunch they had ever had. They also had a few scorched fingers.

While poking among the ashes on their way home they found a pile of hard round yams whose bitter juice was used as medicine. The *cooked* yams were soft and sweet. The boys wrapped the food in fresh green banana leaves and headed home to tell of their adventure.

The whole tribe was gathered to discuss the fire, and when it was found that Skinny had caused it, he was brought before the chief in disgrace.

The chief was an enormous man, and fat, because he always got fed first. It took a lot of food to feed him and he hadn't had any that day. He was very very cross.

When the chief asked Skinny what he had to say for himself, poor Skinny couldn't utter one word. Instead he looked at the people, his parents, and his friends. None of them dared look back at him. Still without a word, he crept forward and laid a banana-leaf bundle at the chief's feet.

The chief was grumpy and would have kicked the bundle, but a delicious scent rose from it which made his grumpy mouth water. The chief picked up the bundle, opened it and reached for the yam inside it.

Of course you know what happened. He burnt his fingers, put them in his mouth and tasted the delicious baked yam. Well! That hungry chief picked up the whole sweet potato and crammed it into his mouth making umm yumm-ity yum noises. When it was all gone he looked at Skinny and roared "MORE! Bring me more!" Skinny did.

Then all the grown-ups of the tribe searched among the ashes for cooked food and had the best dinner ever. Plus, of course, a lot of singed fingers.

Afterward Skinny showed the tribe how to make the fire, this time in a bed of stones so it couldn't eat up the whole jungle.

This was the way the Wachagga discovered both fire making and cooking on the same day so long ago. If you don't believe me you are welcome to go to Kilimanjaro and ask them.

MAUI LEARNS THE SECRET OF FIRE
South Pacific Version

Maui was a demi-god. That is to say, he lived long ago when people remembered their very first beginnings and their relationship to nature. He was related to some of the powerful gods and godesses and that made him a demi (or half) god.

Maui's Grandmother was a fire goddess. She lived in the underworld because fire was too dangerous to let run loose in the regular world. Maui's Mother, Hina, had a fire which she carefully tended, but no one knew how to make a fire.

One day it happened that a storm put out Hina's fire and there was no fire in the whole Island where Maui's people lived. Maui was sent to his grandmother for another bit of fire. Now Polynesian people live on Islands and are always near the sea, so they can look out and see where the ocean and the sky come together. This, thought Maui is how I may get to the country of the gods. I'll sail to the place where their world meets mine. So Maui sailed off to the horizon.

While Maui was on his way he began to think. "Why must I make such a long journney? Why will my Grandmother not tell me the secret of making fire? I think I'll see if I can trick the secret out of her." Maui was mischievous and thought nothing of trying tricks even on the gods.

When Maui reached the fire woman and proved that he was indeed her grandson, she gave him a nail from her finger and fire came out with it. Carrying it in a sea shell, Maui headed in the direction of home. He did not go far, though. He stopped at a pond and quenched the flame. Then he went back to the Fire woman and said, "the fire went out when I came to the water. Please give me some more."

The fire goddess pulled out another nail and Maui left with thanks. When he was safely out of sight he quenched the flame as before and returned to beg another nail. Maui repeated his game until there was only one fire nail left to the old woman. She grew angry and instead of handing the nail to Maui she threw it down on the ground before him and said "There! Now you have it all!"

This fire did not behave, it grew taller than Maui and began to chase after him. Maui fled to the Upper World, but the fire followed him, burning brighter than before when the wind blew on it. Maui fled to the sea, but this fire followed him from island to island.

When Maui was almost home the fire got so close that his canoe began burning and he stopped on a small island in the big bay within sight of his village. The fire followed him and set the island ablaze consuming everything but the rock. Maui dove into the sea.

Maui swam to shore but the fire followed him even to his own village. Maui and Hina called on the storm king to put out the fire before the whole world was burned. The sky gods heard him and sent rain to put out the fire. It was a battle but the water won. When the fire woman saw the fire was losing, she commanded the last remains of the fire to hide in the trees and stones where the water could not reach it.

The people of Maui's Island were truely disgusted with Maui and would not even speak with him except to say, "You have left us without fire and without everything else as well. Some hero you turned out to be! Leave us alone or we may punish you."

Now Maui had noticed where his grandmother had hidden the fire. He thought he could get it out of the hiding place somehow. "Only give me a chance, I can bring back the fire for you," he called.

"We will give you one chance", his people said, but you had better not burn up the island again."

Maui made a bed of rocks like the one his mother kept her fire in, then he gathered some dried moss and the driest Hibiscus sticks he could find. He said, "I saw the fire hide in these sticks I'll cut them open and get the fire out." Maui took a sharp pointed shell and cut a slot in the stick ... but no fire came out. Some people grumbled, others laughed.

"Well," said Maui, "we must force it out!" He took another harder stick and started to rub it back and forth in the groove he had cut. Faster and harder he rubbed the stick until the groove was filled with the dust from his rubbings.

Suddenly the wood dust turned blackish and began to smoke!. Maui dumped the smoking grains into a handful of moss. Remembering how the fire burned more brightly in the wind, he then held it up and waved it about. Like magic the moss burst into flame!

"There!" shouted Maui, "Now we can make fire whenever we please!"

So Maui was a hero again and he went on to do many more marvelous deeds, but the little island in the big bay has a smoking top to this day. Anyone who doubts my story may go there and see it.

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Motif numbers according to Stith Thompson Indexes.

Figure 3 (skull) after Schultz p.16.

Figure 4 after Photo of Grotta del'Addaura, Palermo, Italy.

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NOTE: Some of the listings here have been published many years ago. The material for those books was gathered from primary sources which no longer exist. Unfortunately, such books, though excellent, may be out of print and difficult to locate. I have, therefore, added some secondary material from current juvenile literature, which may be helpful to those who wish to adapt a story for telling, rather than develope one from scratch. These current Juvenile books are marked with an asterisk (*) in the following bibliography.

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Fire myth on p.15. is a part of creation myth.

Scott, William Neville. *Complete Book of Australian Folk Lore.* Sydney: U. Smith, 1976.

Easily read, but post-contact Folklore, mixed with some Abo tales, which has some songs that might help with an Australian story theme.

*Lyons, Barbara. *Maui, Mischievous Hero.* Illustrated by Betty Rice. Hilo Hawaii: Petroglyph Press, 1969.

About the Hawaiian Maui. Maui and the Mudhen on p22.

Reed, Alexander Wyclif. *Aboriginal Legends*. London: P.T.Y. Ltd., 1978.

Highly anthropological. Chapters I and IV deal with the fire legends of two different tribes.

Werner, Edward T.C. *Myths and Legends of China*. London: George G. Harrap & Co. Ltd.,1928.

From literature, but good storytelling material. Mentions the Mulberry as producing both fire from its wood and human race from its steam. Ch.VIII.

*Williams, Jay. *The Surprising Things That Maui Did*. New York: Four Winds Press, 1979.

If you can't locate the other Maui books this one is recent enough to be available in most public libraries.